Join in and Celebrate

SACRED DANCE GUILD

newsletter **JOURNAL** newsletter

Spring Issue (May) 1979-80 Vol. XXII No. 3

THE SACRED DANCE GUILD
invites you to the 1980 SDG INSTITUTES

Endicott College, Beverly, Massachusetts
June 25 - 29, 1980
Colorado Women's College, Denver, Colorado
July 16 - 20, 1980

Note: There will be discussion on the agenda at the board meeting, June 28th at Endicott College, Beverly, Ma. However, the annual membership meeting will be at the Denver Festival on July 18th.

BE ON THE ALERT FOR:

1. 1980 SDG INSTITUTES.
2. VOTE: Officers, By-Laws, Dues change!!!!!!!!!!
3. Letter from the President.
4. Do send in your change of address to the Membership Director EARLY since bulk mailing is not forwarded!!

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

Deadline dates for Journal items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

Next Theme for Journal: Schools featuring Sacred Dance and Course Offerings -- And Curriculum of Sacred Dance. Do send in articles and lists!

xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

FROM THE PRESIDENT:

Praise the Lord! The proposed By-Laws and Chapter Charter are completed. Joan Sparrow and I often wondered if we would see this moment. But indeed the moment has come and you can see the results of our labor in this Journal. Now you have a job to do. Read the By-Laws and Charter carefully. Cast your vote, YES or NO; then send it to me immediately. The votes will be counted at the Annual Meeting which will be held at the Denver Festival on July 18. If you are not going to be there and you want your vote to count, send your ballot to me before the end of June or to Doryann Duncan after that date.

Another vote that requires your attention is the proposed dues raise. Jary Yoos, our Fiancial Advisor has outlined in detail several option available to

(cont'd. page 4)

MASSACHUSETTS FESTIVAL . . 32 COLORADO FESTIVAL . . 35 BALLOT (Dues, By-Laws, Officers) . . 45

In this issue.....

Be on Alert	1
From the President	1
SDG Info	2
SDG Officers	3
Membership Information	5
Application Form (Short)	5
Special Note (Mailing)	5
Back Issues Info	5
Minutes, Guild, Apr 19	5
Building a Floor Under SD	8
Spotlight on New Members	8
Changes of Address	9
Spotlight on More New Members	10
Life Members	11
Letters to the Editor	11
Special Bulletin (Adams)	12
Music	12
Children's Corner	12
"Bit" Reviews	13
Recommended Reading	19
Workshops, Coming Events	20
Late, Late, Late News	22
News of SD Activity	24
Films	23

*

WHAT IS THE SACRED DANCE GUILD?

The Guild is an inter-faith, non-profit organization devoted to dance in worship. It functions as a clearing house for activities and resources for leadership in sacred dance.

The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association. That group pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of the "Sacred Dance Guild" and the Guild incorporated.

The Guild's present international membership includes men and women and young people from Jewish, Catholic, and Protestant traditions and from other faiths. Many members are dancers, dance directors, clergy, religious educational directors, and musicians as well as simply interested supporters.

The Sacred Dance Guild promotes dance
- in **ART**, for creative discoveries of self and relatedness
- in **RELIGION**, for enriched experiences of corporate worship and liturgical community
- in **EDUCATION**, for creative and disciplined growth of the whole person — mind and spirit and body — in relationship with God and others.

WHO MAY BELONG?

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild.

HONORARY MEMBERS

Ruth St. Denis*
Ted Shawn*
Jess Meeker
Mary Anthony
Forrest Coggan
Matteo
Arthur Hall
Betty Ford
*deceased

ADVISORY BOARD

Past Presidents:
Doug Adams
Martha Yates
Maxine DeBruyn
Mary Jane Wolbers
Margaret Taylor Chaney
Ruth Rayton Ford

WHAT RESOURCES DOES THE GUILD OFFER?

The Guild publishes a Journal three times a year. Each issue contains feature articles and reviews of recent literature pertinent to sacred dance as well as details of sacred dance activity in each state or region. The Guild also makes available bibliographies and pamphlets about religious dance.

Leadership and technique opportunities are offered from time to time at workshops throughout the country. Also, there will be two festivals with classes and workshops in 1980: one at Beverly, Masschusetts in June; one at Denver, Colorado in July.

Historically, institutes were held at Jacob's Pillow in Lee, Massachusetts, at Murray Grove in Lanoka Harbor, New Jersey, and at Kirkridge in East Stroudsburgh, Pennsylvania. Endicott College in Beverly, Massachusetts was the location of the 1977 Institute and the 1978 and 1979 Festivals.

TYPES OF MEMBERSHIP:

REGULAR — receives the Journal and is entitled to special memberships rates at meetings and workshops.

STUDENT — available to full-time students of any age. Receives the Journal and is entitled to membership rates at workshops.

GROUP — dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops; two Journals sent to designated person for group use.

SPONSOR — individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

LIFE — available to any individual. Receives the benefits of a regular member for life.

SACRED DANCE GUILD KIT

This kit includes:

1. *Considerations for Starting and Stretching a Dance Choir* (includes appendices on choosing music, evaluating dances, planning workshops, and bibliography)
2. *Using Creative Movement in Religious Education*
3. *Involving People in Dance Worship: Historic and Contemporary Patterns*

Charge for Kit:

United States — $6.00 check or money order.
Overseas — $7.50 postal order only.

Please send **advance** payment with order to:

HELPS & GUIDELINES DIRECTOR
Sybille Volz
24 Tyler Road
Lexington, MA 02173

SACRED DANCE GUILD OFFICERS 1979 - 1980

PRESIDENT: Carlynn Reed, 31 Church St., Shelton, CT 06484 ..... 203/929-4056
VICE PRESIDENT: Doryann Duncan, 2510 S. Washington, Denver, CO 80210 ..... 303/744-0307
RECORDING SECRETARY: Dana Schlegel, 541 College Ave., N-104, Lancaster, PA 17603 ..... 717/299-9858
CORRESPONDING SECRETARY: Shirley Stager, 30 Forrest St., Manchester, Ct.06040 203/646-5953
TREASURER: Dorothy Johnson, 1110 Fairview Ave., Frederick, MD 21701 ..... 301/662-4554
MEMBERSHIP DIRECTOR: Sally Alderdice, R.D. #2, Valatie, NY 12184 ..... 518/392-2720
NATIONAL PUBLICITY DIRECTOR: Joan Huff, 6 Baylis St., Oswego, NY 13126 ..... 315/343-3690
NATIONAL DIRECTOR OF REGIONS: Lindsey Huddleston, 27 Morgan St., Middletown, CT 06457 ..... 203/346-8008
NATIONAL PROGRAM DIRECTOR: Gloria Castano, 90 High St., Dedham, MA 02026 ..... 617/329-4448
JOURNAL EDITOR: Toni Intravaia, 201 Hewitt, Carbondale, IL 62901 ..... 618/457-8603
FINANCIAL ADVISOR: Jary Yoos, 5 Rumford Rd., Lexington, MA 02173 ..... 617/862-5264
HELPS & GUIDELINES DIRECTOR: Sybille Volz, 24 Tyler Rd., Lexington, MA 02173 ..... 617/861-8849

BOARD OF DIRECTORS

1979 - 1980
Judith Rock, Orinda Community Church, 10 Irwin Way, Orinda, CA 94563 ..... 209/463-4408
Ruth Becker, 421 Anthyn Rd., Narbeth, PA 19072 ..... 215/667-0983
Ann Blessin, 762 Olive St., Denver, CO 80220 ..... 303/377-9114

1979 - 1981
Carla DeSola, 309 West 107th St., New York, NY 10025 ..... 212/865-7882
Maxine DeBruyn, Box 76, Zeeland, MI 49464 ..... 616/772-6283
Connie Fisher, 9580 West 12th Place, Lakewood, CO 80215 ..... 303/237-5371

1979 - 1982
Sylvia Bryant, 5173 Whitaker Dr., Nashville, TN 37211 ..... 615/331-1472
Susan Cole, 3917 N.E. 44th St., Vancouver, WA 98661 ..... 206/694-4849
Robert Yohn, 135 West 14th St., 2nd Floor, New York, NY 10011 ..... 212/595-9176

REGIONAL PUBLICITY DIRECTORS

Maine, New Hampshire, Vermont: Priscilla Richardson, Box 335, Marlborough, NH 03455 ..... 603/876-3892
Massachusetts: Susan Potter, P.O. Box 402, W. Dennis, MA 02670 ..... 617/394-1633
Connecticut, Rhode Island: Suzanne Valade, 413 Parker St., Manchester, CT 06040 ..... 203/649-8075
Eastern Pennsylvania: Betsy Ball, 22 N. 11th St., Allentown, PA 18101 ..... 215/437-3126
Western Pennsylvania: Marcia Murray, 12 National Dr., Pittsburgh, PA 15236 ..... 412/655-2072
New Jersey: Jerilyn Jefferis, RD 2, Box 311, Lambertville, NJ 08530 ..... 609/397-2079
New York: Susan Gunn, 25 Pinehurst, Lido Beach, NY 11561 ..... 516/889-9550
District of Columbia, North Carolina, West Virginia, Maryland, Delaware, Virginia: Dorothy Johnson, 1110 Fairview Ave., Frederick, MD 21701 ..... 301/662-4554
Florida, Georgia, South Carolina: Virginia Shuker, 2101 N.W. 84 Ter., Pembroke Pines, FL 33024 ..... 305/961-5507
Alabama, Mississippi: Suanne Ferguson, 2353 Garland Dr., Birmingham, AL 35216 ..... 205/823-7091
Illinois: Babette Peyton, 7535 S. Chappel, Chicago, IL 60649 ..... 312/684-0836
Indiana: Mary Bell, 6108 Regina Circle, Indianapolis, IN 46224 ..... 317/291-9662
Ohio, Kentucky, Tennessee: Clem Burton, 120 S. Broad St., Middletown, OH 45042 ..... 513/423-4629
Michigan: Kathleen Muir, 2910 Bonnell Ave. S.E., Grand Rapids, MI 49506 ..... 616/949-2459
Wisconsin: Ruth Browne, 1411 East Broadway, Waukesha, WI 53186 ..... 414/547-4328
Minnesota, North Dakota, South Dakota: Susan Bauer, 1232 E. Woodley, Northfield, MN 55057 ..... 507/645-6810
Nebraska, Iowa, Missouri, Kansas: Sidney Weber, Box 468, Colwell, IA 50620 .....
Texas, Louisiana, Arkansas, Oklahoma: Martha Ann Kirk, Incarnate Word College, San Antonio, TX 78209 ... 512/822-7441
Utah: Cathy Herbut Black, 835 East 1400 South, Oren, UT 84057 ..... 801/225-6947
Colorado, Montana, Idaho, Wyoming: Peggy Reagan, 1266 Clayton, Denver, CO 80206 ..... 303/399-3344
Arizona, New Mexico: Marilyn Onofrio, 7032 E. Cortez, Scotsdale, AZ 85254 ..... 602/991-3061
Washington: Norma Rader, 3213 S. 17th St., Tacoma, WA 99405.....
Northern California, Nevada, Hawaii: Anne Owens, 3505 Whit Rd., Auburn, CA 95606 ..... 916/878-0899
Col.-Willamette (So.Wash-Or): Ann Schneider, 2427 NE 17th, Portland, OR.....503/283-5268
Southern California: Elaine Friedrich, 130 Alta Ave. G, Santa Monica, CA 90402 ..... 213/393-9168
Canada: Margo Evans, 40 Gerrard St. East, Apt. 306, Toronto, Ontario, Canada M5B 2E8 ..... 416/977-1081
International: Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709 415-848-0528

us and what we will get for our money. Read it carefully and realistically, decide what your dream is for our Guild, and cast your vote accordingly.

Your third vote is for the slate of nominees for the Executive Board. We thank the many who are letting their names stand again and we wlecome the newcomers who have embarked on a new and special ministry in their lives. Those who have stepped down for many honorable reasons we thank you for all you have meant to the leadership of the Guild and our blessing goes with you in the new ways in which your energy will be used for God's glory.

Well, where to from here? This past year has been one of great creativity when one thinks of the Clowning Festival in June 1979 and the planning of the 2 Festivals this summer. I wonder if my feelbe humanity will be able to absorb all that is in store for me at Endicott and Denver.

Along side this creative surging energy has been a very busy but less visilbe organizational retrenching. Of all things, we have been spending much of our energies this year working on the foundation! That is the By-Laws. And we are quite ready now to get out of the basement! We feel it is secure and strong and capable of supporting the beautiful ediface we wish to erect on it -- a building which seems to defy gravity -- much like a dancer.

Even while catching our breath after the intense pace of our April 19th Board Meeting in which we made the final revisions on the By-Laws, we were beginning to see the next major structures that need to be made secure and perhaps altered to more efficiently display the beauty of who we are and Whom we serve. They are not new; you will all recognize them.

1. The first is the Journal. Our dear, patient, persevering Editor, Toni' needs help. Fortunately, she will be in Denver this July and we will be able to devote a good portion of our time to her needs and formulate a plan of action to alleviate some of the workload she is carrying.

2. The second structure is our SDG Brochure which was not completed this year. But, that's O.K. I believe our pacing is correct and that all things will fall into their rightful place. I hope a dues raise vote will allow us the funds to cretively produce a Brochure which will represent the essence of who we are and will attract more people into our mem ship. There are many "out there" who are already a part of us in spirit by virture of their having been called into a ministry of sacred dance but who do not know we even exist to be a supportive community for them.

3. A logo! A logo! My kingdom for a logo! I know one will be created for us at just the right time. It seems that time is not exactly the present moment, but I suspect it will be with us very soon. We certainly need our logo before the Brochure can be printed.

4. The request to video-tape outstanding dances among our members becomes a clearer and stronger plea every year. It seems to us we should take this very seriously now. Every year we are losing valuable cretions that we enjoy at Festivals and many workshops and presentations around the country. For inspirational and historical reasons we need to save these dances on film. A grant would help us get started with equipment. Then we would need on-going funds for tapes, etc. I sincerely hope that many of you share this vision.

5. The final structure I would like to share with you in this letter isthe Memorial Endowment. It hasn't received much attention recently and we need to dust it off for you. A very important part of our future is invested in our Endowment which makes possible through scholarhips for a few committed dancers to attend the FEstivals who simply do not have the money. At present we are using the interest from Term Certificates but they are very small and we are able to help only about 2 applicants a year. Perhaps there are many of you who cannot attend a Festival for time reasons

but would like to donate a little to help someone else go. I encourage you to prayerfully consider this and make a specific offering. A couple of months ago I started a part time job and I am enjoying the privilege of deciding where the tithe can best be used. This year I plan to pledge $100 to the Memorial Endowment and hope that as with the oaves and fishes it will multiply and grow.

Let us build together in celebration, for God's Kingdom is at hand.

In His Love,
Carlynn Reed

SDG SDG SDG SDG SDG

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anybody interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year)....$8.00
Regular (2 years)..$14.00
Student (1 Year)....$5.00
Group (1 year).....$18.00
Sponsor (1 year)...$25.00
(or more)
Life.....$200.00 or more

Send Your Membership to Sally Alderdice, R.D. #2, Valatie, New York, 12184.

(NOTE FROM EDITOR: The dues may change -so do take note!!!!!)

Ø Ø Ø Ø Ø Ø Ø Ø Ø Ø

Ed. Note:. The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACREDDDANCE GUILD MEMORIAL ENDOWMENT:

Name:___Address:___Telephone:___Church Where Active:___Sacred Dance Guild Member:___How Long:___Resumé of activities (Dance training, previous SDG events attended, performances, participation in dance groups, etc.):___What is your concept of use of dance as religious art?___ Event for which financial aid is requested:___Of what value do you hope this event will be?___Cost of event to you:___ How much can you finance yourself?___If scholarship aid is limited, do you have other sources?___Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.)___ ___ ___.
Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464

****

ATTENTION: ALL SDG MEMBERS

Back issues of the SDG Newsletter are available from the EDITOR at $2.50 each.

ATTENTION: ALL SDG MEMBERS

****

SPECIAL NOTE TO MEMBERS:

Since the SDG Journal is under bulk mailing No. 127, it is important that any change of address be sent to Sally Alderdice early, since no bulk mailing pieces are returned for re-sending!!!

****

Minutes of the Spring Board Meeting of the Sacred Dance Guild, April 19, 1980, Shelton, Conn.

The meeting was called to order at 11:15 a.m. by President Carlynn Reed. Opening prayers were led by Carlynn and shared by Board members.

Members Present: Carlynn Reed, President; Shirley Stager, Corresponding Sec.; Lindsey Huddleston, National Director of Regions and Chapters; Joan Sparrow, By-Laws Committee, Endicott Restival Registrar; Dana Schlegel, Recording Secretary; Sally Alderdice,

Membership Dir.; Gloria Castano, National Program Dir.; Jary Yoos, Financial Advisor; Betsy Ball, Eastern PA Chapter Rep.

Agenda

I. Primary item on the agenda was the read-through of the proposed By-Laws for the Sacred Dance Guild. The discussion and critical evaluation was time-consuming yet purposeful in the procedure of preparing by-laws to be submitted to the Guild at large for approval.

Along with the Section by Section review and changes suggested, discussion also included:
1) the Financial Advisor, i.e., it was recommended that the office of Financial Advisor be dropped from the Executive Board. The rationale is that the F.A. need not be a member of the Board, or even a member of the S.D.G., but that someone be selected /appointed specifically to serve in an advisory capacity the the Board & Guild.

2) the Archivist - consensus was strong that this office is vitally important to the Guild in terms of securing and preserving records of activities and programs within the S.D.G.

3) Board of Directors - the number of directors (9) was questioned, maintaining 9 persons in that capacity seems to be of considerable benefit to the Guild. No change was recommended.

4) Change of titles - for clarity, it was suggested that all offices listed on the present S.D.G. information flyer/membership form be given the title of the S.D.G. Executive Board; "Officers" would refer only to those included in the list from President thru Treasurer. The remainder would be "Staff Directors." Also, it is preferred that the present Bord of Directors be re-named "Directors-at-Large." Also, the Chapter Representatives would be listed separately from Regional Directors.

Lindsey Huddleston asked permission to send a letter to the Regional Publicity Directors requesting copies of materials pertinent to activities, workshops, etc. as they take place within each Region. Permission was granted by common consent of the Board.

II. Chapter Charter - the read-through and discussion followed the same procedure as for the By-laws. The purpose of the Charter is: to present a document which will enhance uniformity among various regions (or parts of Regions) which seek chapter status within the S.D.G. It is hoped that the Charter will serve as a helpful guide for the development and governance of the Guild at the local level.

III. Report of theFinancial Advisor - Jary Yoos presented a wonderfully detailed financial projection for the next fiscal year. This was done with primary consideration being given to the issue of the need to raise the membership dues. The detailed figures clearly illustrated how imperative it is for the increase in dues for the Guild to continue to function even at its present level of subsistence. Jary explained that as she calculated her projection she did so using the rounded figure of 600 members, and for the Guild to "break even" in its present pattern of expenditures an increase of 10% is a must.
If any other project is to be undertaken, such as a new and more attractive brochure, computerized membership lists, etc., the dues will have to be increased proportionately and be shared accordingly by the membership of 600-plus.

The new projects suggested are:

1. Transportation of President to Festival(s)
2. S.D. G. Brochure
3. Loans to Chapters /Regions for workshops "seed money"
4. Computerize Membership list
5. Video Taping (a grant item)
6. Home office with Executive Secretary
7. Library with books and tapes. Books and tapes could be rented or sold at cost to members or cost plus to non-members.
8. Recording Sound System
9. Van or Bus for travelling dance choirs

10. Publicity and PR work-activity for Chapters/Regions and Churches/Workshops

After considerable discussion, the Board agreed to suggest the increase of dues on 3 levels:

For individual memberships-
$12.00 -to include numbers 1,2,3 (of projects above)
$16.00 -to include numbers 1,2,3,4,10
$20.00 -to include numbers 1,2,3,4,5,10
Group memberships will be adjusted on a similar scale.

A formal dues motion was not made, but is pending as Jary will write a proposal based on the projected needs of the Guild.

Jary also suggested that all the officers keep record of time and expenditures (in kind gifts) and expense accounts. This is important as the Guild may need to substantiate its need for increased funding -- perhaps through grants.

IV. Jary Yoos made a motion that the S.D.G. pay the transportation of the President to the Festivals. Lindsey Huddleston seconded the motion. Motion carried.

V. Lindsey Huddleston made a motion that the Board recommend to the Festival Committee that Festival funds be used to subsidize the transportation and expenses of the National Program Director to Festivals. Betsy Ball seconded the motion. Motion carried.

VI. Doryann Duncan, V.Pres., telephoned from Colorado and shared her feelings and responses to the By-laws and Chapter Charter. Carlynn, in turn, shared details of the Board's discussion. The communication and support expressed was appreciated!

VII. Gloria Castano presented an outline for coming Festivals--including the 2 of 1980 and the 1981 San Antonio Festival. Gloria reported that she traveled to Miami, Florida, to meet with Virginia Shuker on March 21. Virginia and her committee have offered to host the 1982 Festival at Miami University during the first week of March of that year. Gloria shared details and brochures and sought responses from the Board members. After discussion, the Board granted Gloria approval to proceed with plans for a Miami Festival in '82. Looking ahead, Gloria suggested that the Board give thought to a second 1982 Festival in the summertime--perhaps in Maine or Pennsylvania, the 1983 25th Anniversary Festival, and in 1984 the possibility of multiple Festivals throughout the Country.

VIII. Correspondence from Doug Adams: The Board was asked to consider having the S.D.G. be a sponsor for the "National Clown, Mime, Puppet and Dance Ministry." They are conducting workshops in New Orleans, LA. and Ithaca, N.Y. There is to be no expense to the Guild but permission is requested to publicize their workshops in the S.D.G. Journal. It was the general consensus of the Board that the N.C.M.P.& D. Ministry be invited to join the S.D.G., and we will be happy to publicize their events.

IX. Communication from Mary Jane Wolbers - The National Dance Assoc. has requested a copy of the membership lists of the S.D.G.--as it wishes to expand its outreach in the dance world, i.e., reaching more than dance teachers, etc. The Board suggested that the N.D.A. be charged $8.00 for the lists and $2.00 for a back issue of the Journal/Newsletter. In essence, this would entitle them to membership, a vote, and benefits of Guild Activity.

X. In an act of celebration and applause, Carlynn presented Joan Sparrow with her "Life Membership" card for which she had paid. Jary recommended that "Life Membership" money which is designated for the S.D.G. be put into a special fund to generate interest. There was a general consensus in agreement but there will have to be some further detailed study. Jary also suggested that the money from "Sponsors" which is over and above the membership rate go into the S.D.G. National Endowment. All agreed.

XII. Shirley Stager, as Corresponding

Secretary, agreed to take on the responsibility of having the 1980 S.D.G. Flyer printed. Many thanks to Toni' Intravaia who has been doing it in the past!

There being no furtherbusiness, the meeting was adjourned.

Respectfully submitted,
Dana R. Schlegel

**Special Thanks to Carlynn for hosting our gathering in Shelton!!

****

BUILDING A FLOOR UNDER SACRED DANCE

****

by Jary Yoos

A word to clarify our SACRED DANCE GUILD ENDOWMENT FUND. This fund should not be confused with the Margaret Taylor Endowment at the Pacific School of Religion in California. These are two separate items and I would like to address our own SDG ENDOWMENT.

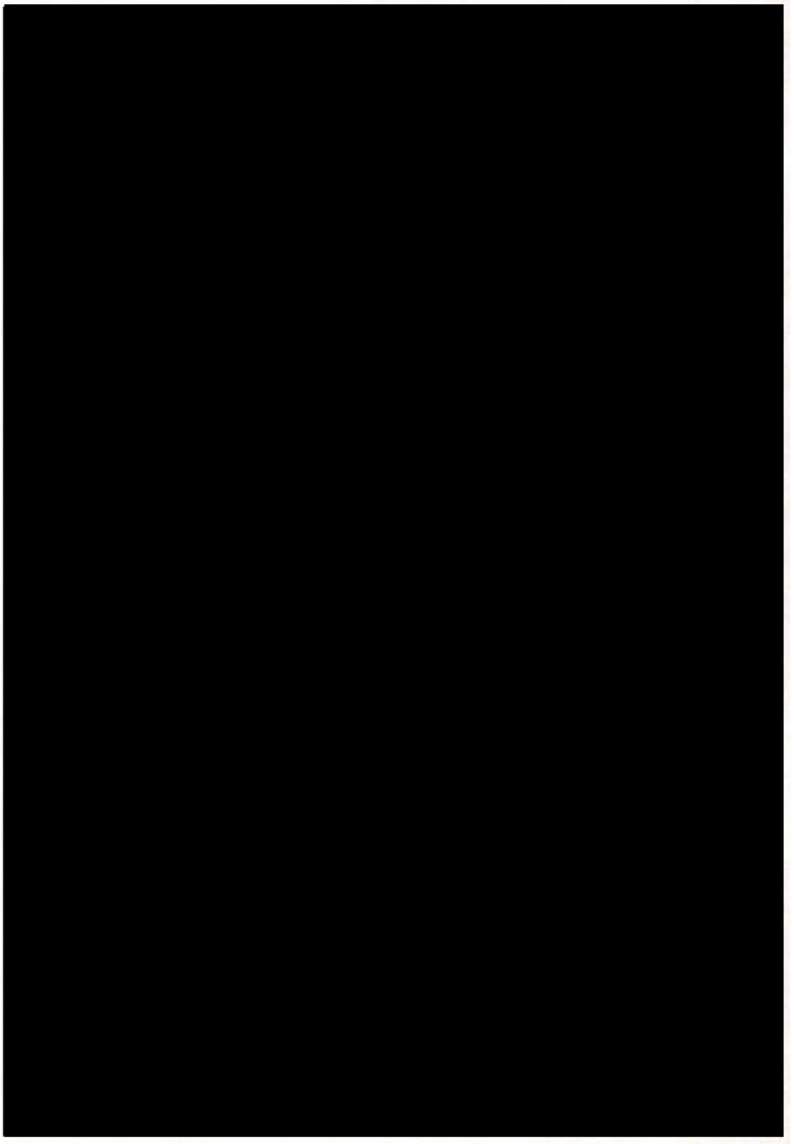
Each year our scholarship committee is receiving more requests for scholarship aid to attend the Festivals. Our current endowment fund is generating enough to cover less than two Festival Scholarships. We need to broaden our endowment base to generate more scholarship aid to help more to attend the Festivals and to encourage new and young talent. This will provide direct benefit to the Guild in the form of leadership not only for our Festivals, but resources for the Chapters and regions as well. Our current Fund is $4000.00. We need to build it up to $10,000 - $15,000 to make our scholarship aid meaningful and worthwhile. Every penny counts! I would urge you to consider a sponsor membership giving us a donation over and above the regular dues, or any donation that you can comfortably make at any time. Beside individual contributions, I would urge the Chapters and regions to plan in their budgets for a gift to the Endowment Fund.

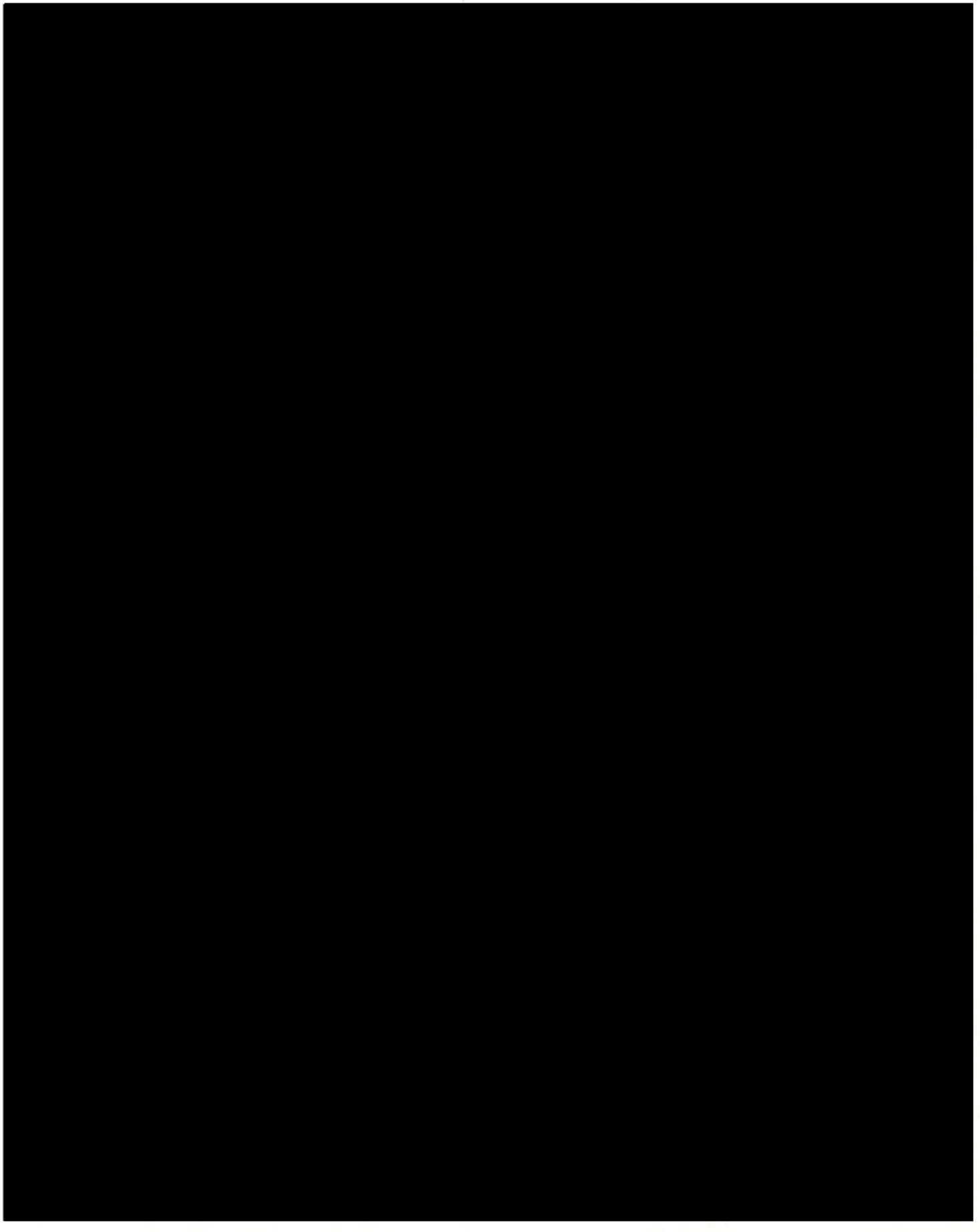
And remember - we are a tax exempt organization, so your contributions are tax deductible. If we can continue to build up our own fund the money will come back to you for scholarship aid in the future.

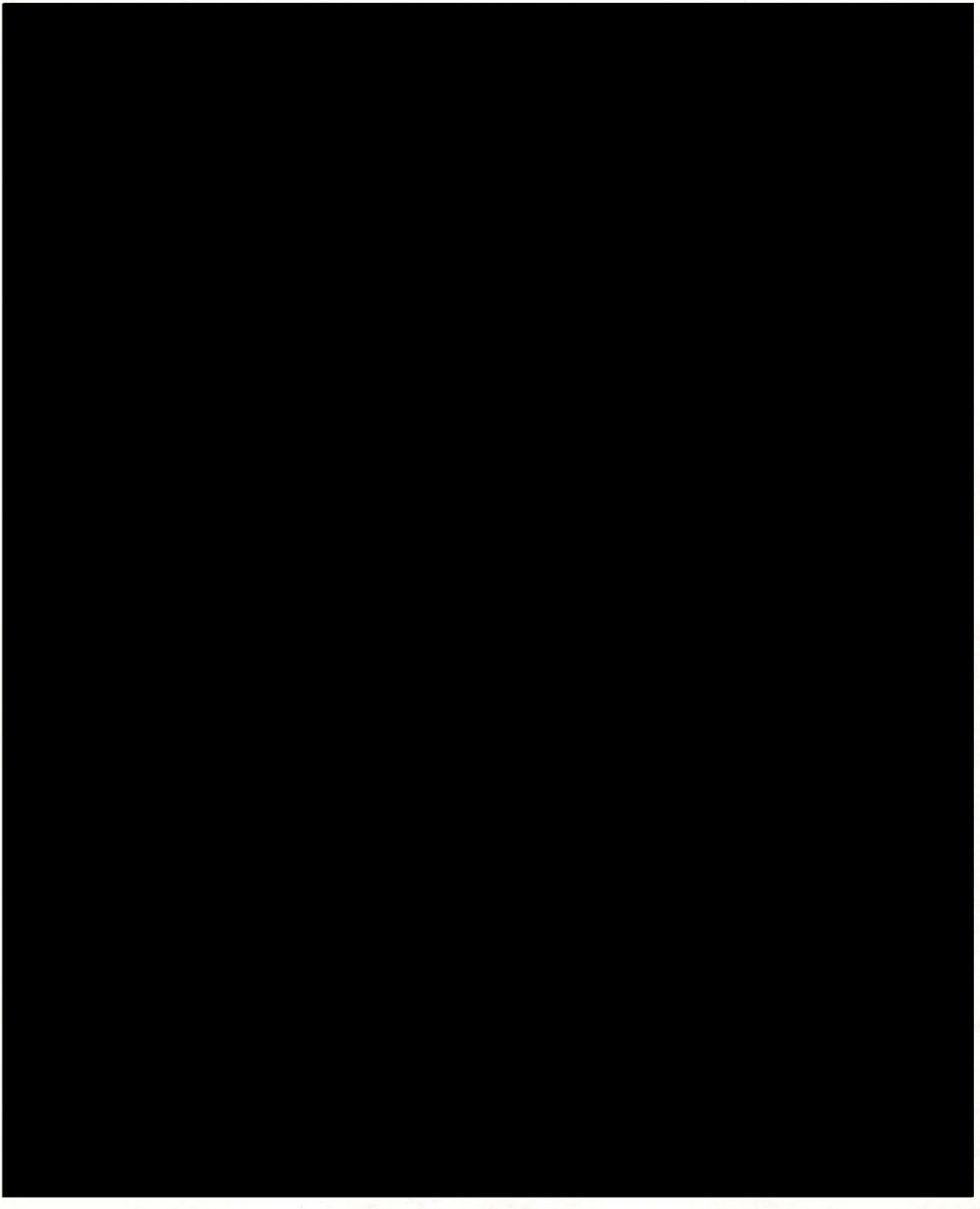
It should be noted here that the SDG has contributed over $700.00 to the Margaret Taylor Endowment and helped it to get off the ground. Since we are a national organization, how about endowing a fund in the east or midwest?

But now is the time for some charity at home! You may send any gifts to our Treasurer, Dot Johnson at 1110 Fairview Ave., Frederick, MD 21701.

**********SPOTLIGHT ON
NEW MEMBERS**********







[redacted]

[redacted]

L E T T E R S T O T H E E D I T O R

(Note from the desk of Marcia Murray in re following letter: Can someone project some ideas or help for a friend? Jeannie Bates would love to dance and to write and to teach. What are your suggestions to her as she is ready to begin? Thank you.)

TO PERSONS WITH EDUCATIONAL CONCERS FOR YOUTH: I am interested in pursuing the idea of counseling in a school setting, using the medium of dance to support the needs of students before they become overwhelmed by the pressures of relationships, self-image, time management and personal exercise as it relates to physical, mental and emotional discipline. The style would be largely interpretive, requiring sensitivity to and analysis of the writtenword as well as a response to their environment.

English and reading are my areas of endorsement in the field of secondary education. Any encouragement or recommendations you could suggest related to my pursuit of this idea would be appreciated. I am currently living in Pittsburgh where I would prefer to remain, and I have begun inquiries at the University of Pittsburgh concerning graduate programs related to my interests. Much of my time here has been committed to the church for limited remuneration and so finances are a prominate concern.

Interested persons can write or call at the following: Jeannie Bates, 330 Melwood Ave. #1, Pittsburgh, Pa. 15213, phone 412-682-4721.

SPECIAL BULLETIN: MULTIPLY YOUR GIVING BY 150% IN HELPING SACRED DANCE! (From Doug Adams!)

If you give 100 dollars before November 1, 1980, the PSR dance Endowment to train ministers in dance will receive your 100 dollars plus $150 more under a special short term $5,000 challenge grant to honor the dedication of the dance floor at Pacific School of Religion. So, if you give $50, the dance endowment receives a total of $125 (your $50 plus $75 from the challenge grant). If you give $1000, the endowment receives a total of $2,500 (your $1,000 plus $1,500 from the challenge grant). The next few months is the time to give whatever amount you wish to have increased by 150%; for November 1, 1980, this short term challenge expires. All endowment funds go to offer courses in dance for worship.

One easy way to give is to become a life member of the Sacred Dance Guild; for $200 or more you become a life member and receive SDG privileges and the journal for life without further payments. You may designate your $200 to go to the "Margaret Taylor Endowment for Dance in Worship and Education" at Pacific School of Religion; and so, the endowment will receive your $200 plus $300 more from the challenge grant for a total of $500 because of your thoughtfulness! You can help greatly to assure that future clergy are trained to appreciate dance for worship. Act now.

For direct donations to the PSR Dance Endowment, make your checks out to "PSR - Taylor Dance Endowment" and send them to Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709. (If you wish to become a life SDG member and benefit the PSR Dance Endowment at the same time, send your $200 check or more made out to "Sacred Dance Guild" with a cover letter specifying that the amount is to go to the PSR TAylor Dance Endowment and send it to Sacred Dance Guild Treasurer Dorothy Johnson, 1110 Fairview Avenue , Frederick, Maryland 21701.) Contributions are tax deductible.

M U S I C

From Gertrude Suppe, South Gate, CA.: The Mass, "Rosas del Tepeyac" in honor of the Virgin of Guadalupe, by Carlos Rosas, includes two dances. The Gloria is prehispanic in style, and the "Danza de Ofertorio" is Spanish in feeling. The music is available from the Mexican American Cultural Center, 3019 W. French, San Antonio, Texas 78228, for $3.00.

Children's Corner

From "Listenings", Meditations for Everyone by Andrew Costello, Thomas More Publishers, 225 W. Huron St., Chicago Il 60610, $7.95:

1

THE TWO HANDS

I am a fist,
a sign of fear,
a sign of anger,
a sign of greed,
a sign of tension.

I can pound a desk,
I can hoard money,
I can try to scare you,
I can punch you in the mouth,

I am a fist.

What do you think of me?

I am an open hand,
a sign of calm,
a sign of ease,
a sign of peace,
a sign of relaxation.

I can dial a phone,
I can shake a hand,
I can change the diapers,
I can play cards,
I can break the bread,
I can pass the wine,
I can heal the hurt,
I can write the poem.

I am an open hand.

What do you think of me?

2

TALKING TO ONESELF

Everyone needs to talk to oneself,
to walk with oneself,
when walking the dog,
when driving the car,
along the city streets,
walking the quiet beach,
or in June and November woods.

Everyone needs to meet with oneself,
to make plans,
decisions,
all by oneself,
when all are talking,
at the card party,
or the coffee break
or outside the church.

We all need to slip in the side door
of ourselves,
or our church,
and sit in
the afternoon darkness,
and hear the Light
that surrounds us.

And even then we all need moments
to get away
even from God,
to hide in the cellar
and the caves
of our hearts,
our secret spots
of wilderness
and quiet.

We all need those times
to cry,
to die,
to tie things together.

Yes, we all need time to talk to ourselves,
to rent a boat,
to leave the beach,
to row out beyond the world,
to find some quiet time,
to stop the stirring
of the coffee cup
and just let it sit still,
and let the waves,
and then the ripple,
and then the Calm
surround us.

"BIT" REVIEWS

From brochure of Lee Brunner, New York
"One of the most ancient and natural ways people have approached mystery is through movement of their own bodies: raising their arms heavenward in praise; bowing their heads in humbleness; folding their hands together in prayer. With each gesture we move closer to an awareness of ourselves in relation to the divine. Dance is also both ancient and natural, seemingly mankind's earliest art form. Dance is accessible to each of us while not requiring any instruments or materials other than our own bodies. In the history of the world's religions,therefore, it is not surprising that sacred dance has traditionally held a place of prominence.

"Today, through liturgical dance, we are able to experience God's word becoming visible through our being. We move in the spiritual dance through intuition, not imitation. In liturgical dance we invoke a stilled center, allowing God to move freely, exploring a mystery beyond words.....

"The Lord Bids Us Dance (St. Ambrose of Milan, 4th Century A.D.) not merely with the circling movements of the body, but with pious faith in him....
just as he who dances with his body, rushing through the rotating movements of the limbs, acquires a right to share in the round dance, in the same way, he who dances the spiritual dance, always

moving in the ecstasy of faith, acquires a right to dance in the ring of all creation."

*

From the SDG newsletter of Southern California Chapter, January 1980:

Fran Johnson sends this nugget:
"Here are a few verses of a song by James Manley that I thought you'd enjoy:

Dance in the moonlight, dance in the sun,
Dance in your sorrow and dance in your fun.
Dance in the discos and dance in your briefs,
Dance in your doubtings, and dance your beliefs.

Dance with your baby, your dog or your boss,
Dance to the manger, and dance to the cross.
Dance at the graveside, dance at the feast,
Dance with the midwives and the other high priests.

Tall people are gorgeous, short ones are neat,
Skinny or bulgy, each body's a treat.
So dance as you are, you were made by the One
Who Calls you to be what you've only begun.

Dance up from childhood and int your teens
Dance through your screw-ups and dance in your dreams.
Come join the dancing, you make it complete
We'll hug you and kiss you and step on your feet.

And we'll dance, dance, dance, come dancing with me!"

"Reprinted, by popular demand: A Jewish Morning Prayer

Blessed be Thou, O God, King of the Universe,
Who formest light, and createst darkness,
Who makest peace and createst all things.
Who in mercy gives light to the earth and to them that dwell thereon
And in Thy goodness, renewest Thy creation every day, continually.

Movement which may be used with this prayer can be found on p. 39-40 of The Spirit Moves, by Carla de Sola."

*

From Heights, Spring and Summer, 1980
Volume Two, Number Two
The Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue at 112th Street, New York

Editorial - The Very Reverend James Parks Morton, Dean of the Cathedral

"Cathedrals were born in the urban centers of the late classical world, and almost every ancient Middle Eastern, North African and Southern European city claims its third- or fourth-century cathedral. (Technically a cathedral is a roof over the cathedra (chair) of an episkopos (bishop)--a bishop's church, hence the phrase ex cathedra.) But today when we think 'cathedral,' our minds usually zoom to Notre Dame in Paris or Canterbury or Cologne or Florence--the glistening jewels of the European Middle Ages. They, like their cities, express the immense energy and pride associated with the rebirth of town life in the twelfth and thirteenth centuries. The operative models in the minds of the late nineteenth-century builders of St. John the Divine were also medieval and urban.

"These great cathedrals performed two distinct cultural functions for their cities: one as its most important public gathering place; the other as its principal patron of the arts, of learning, and of social service. Always located in the heart of the city, they were available (hence 'sanctuary') to virtually everybody--much like the market and the theaters and forums of antiquity. Records state that often on rainy days the market literally moved inside the cathedral; similarly, pageant wagons of the medieval theater were drawn up for performances on the cathedral steps or inside the vast nave.

"The cathedral's seasonal alternation

between feast and fast give rhythm to life. Our words 'whole' and 'healthy' both stem from'holy,' and in that sense cathedrals were public holy places where everybody came together for the health--and life--of the community.

"The second function of the great cathedrals was as public patron, the center of resources offering quality and direction, vision and rational structure, to the bustle of these new urban centers. In this role, Chartres, Lincoln, Burgos speak for themselves: behold the world's most glorious stained glass and wrought iron, sculpture and painting, tapestry and gold and silver--not to mention Gothic architecture. But what does not meet the eye is that there was always a cathedral-sponsored atelier or guild or studio behind each one of these crafts that kept the tradition alive and vital for 400 years.

"Each cathedral usually maintained by itself the town's school, the hospital, the almshouse, the orphanage. How amazing that so many modern institutions and professions can trace cathedral beginnings!

"But what of New York and cathedrals 700 years later? Daily it is more obvious that the world cities of 1980, peopled from all over the globe, urgently need some form of unifying presence such as that that the great public holy places have provided over the centuries.

"It is today's truly unprecedented task to strive to bring unity to our late twentieth-century culture, to recover our common roots as human beings,that provides the raison d'etre for St. John the Divine's residential artistic groups, institutes and community projects. And they are indeed creative groups with a difference--not just of excellence, but of vision, of seeing the unperceived need and discovering the vital link that can turn strangers into members of one family.

"The thirteenth century created a brilliant solution to the needs of the new towns in the medieval cathedral. Our opportunity is to create a parallel solution for the modern metropolis."

*

From Leaping No. 5, Newsletter of the Christian Dance Fellowship of Australia, March 1980

(The following Editorial is based on the first National conference held at Abbotsleigh School, Wahroonga, Sydney, January 23-28 with 80 people attending.)

"God certainly answered our prayers for the conference - 'abundantly above'! People were excited, challenged and blessed by the many different aspects of our time together. We were amazed how smoothly things ran and how much was accomplished. Thank you to all those who were part of the team and gave of their time, energy and skill so generously. I had been expecting tension, knowing that there were people from very different church and dance backgrounds and had hoped and prayed it would prove and exciting challenge to find in our diversity a unity in the Lord. And the tensions were there though I was not fully aware of some of them till the end. But how wonderful to find we could talk about them, ask forgiveness for where we had been insensitive and find relationships deepened as a result.

"There were some important things that came out of the conference that can be guideposts for us at the beginning of this new year and decade.

"(1) 'In Him we live and move and have our being'. We need to keep our eyes on Jesus to ensure the clarity and strength of vision and the shining forth from us of His life and love. Then our lives and our dances will bring others closer to Him.

"(2) 1980 will be an important year for Christian Dance in Australia. Many will be touched by dance who won't be reached in other ways. This prophecy came at our leaders' meeting before the conference

started and is already beginning to be seen.

"(3) There are many aspects of dance and drama. They can be: (a) a way of worship and prayer, (b) a way of expressing joy and friendship, (c) a way of finding new release, healing and freedom, (d) a way of exercising and challenging our bodies, and (e) a way of communicating the gospel to others. All are important but we may be called on to specialize in one or two areas.

"(4) Good technique is important in both teaching and performance but it is not sufficient on its own. The Holy Spirit needs to inspire and flow through our teaching, scripts, choreography and technique.

"Lastly, let's be careful about introducing dance and drama into a church which is not used to them. We have seen lately how this can split a church and turn people against dance. It is much better to move slowly and make sure it is the Holy Spirit guiding us together with the leadership of the church and not just our impatience and enthusiasm to get going.

"Every blessing and inspiration for the new year.

Mary Jones"

(Ed. Note: This group too is searching for a Logo.....)

(The Following are reports on various services, etc. from Leaping.)

The Queensland conference, Judy Harris, Brisbane and Lyndal Magee, Rosewood, Co-Ordinators: "...The story of Jonah was mimed and spoken verses from John's Gospel Chapter 1 were danced. Lines from T.S. Eliot's "The Rock" and musical backing accompanied Shona's class as they presented the contrast of building a self-centered church and one that is Christ-centered and open to the world. These were just some of the items that were presented.....From Susie Wilson: 'I recently danced an interpretation to Fletch Wiley's 'The Search' an up-tempo jazz/rock instrumental. It is virtually an evangelistic dance of someone who hears the voice of God, but decides to try 'the world', and then on hering God again, responds and worships. I did it for 800 high school children and then again for 1,000 Church people....Last Pentecost Sue Fairley organized a Dance drama called 'Like a Mighty Wind' with readers, slides and dancers showing the working of the Holy Spirit in creation, Isaiah the Prophet, Mary the mother of Jesus, the disciples at Pentecost, and the church today likened to Ezekiel's vision on the Dry bones come to life and reaching out to those in need of help....

"Care for kids" Dance
Demonstrated and taught at the Christian Dance Fellowship of Australia conference, New South Wales, January 1980.

"Created for the International Year of the Child Council, 1979....

"Step 1. With boy on left of girl, form circle, all facing centre, holding nearest hands. Walk 12 counts around circle, anti-clockwise, (timed slow). Drop hands and take full turn to right, as hands are clapped 3 times above head, use final count of measure to face centre and hold nearest hands. (16 bars).

Repeat Step 1 again.

"Step 2. All facing centre, begin with left foot and walk 4 quick steps to centre, stamp feet 4 times in place. Walk 4 steps backward, stamp 4 times , repeat this sequence. (Hands remain linked swinging up on forward steps, and out and down on backward steps.)

"Step 3. Keep joined hands, facing centre, and step on right foot swinging left foot across right foot. Then step on left foot and swing right foot across left foot. Continue for the count of 10.

"Step 4. Repeat Step 1 once, then face partner, and link right arms and turn 3 counts to right closing feet on 4th count, preparing to use left arms and left turn around partner, repeat right turn once more, then holding partners both hands, rest right side of face against partners, and whisper 'CARE', change to left side and whisper 'FOR', then change again to right side, and whisper 'KIDS'.

"Step 5. Repeat Step 1 if wished, or alow children to skip away with partner, repeating whisper after 12th skip."

Nell Challingsworth -
Victoria

*

From Leaping, No. 4, Newsletter of the Christian Dance Fellowship of Australia, December, 1979:

"to think about": (Helen Sides - with thanks to Rick Ball and Chris Nield who opened my mind and fired my imagination in one of their workshops)

"1. THE COURAGE TO RISK, TO CREATE, IS FROM GOD THE CREATOR. Is it a gift or a state of mind?

"When God created, He brought form out of the void, order out of chaos...It is often assumed that we cannot truly create because we have to work with the elements He has given. There is some truth in that, certainly. But, taking a slightly different perspective...

"We all face voids - points where there is risk in treading new ground. We may respond by capitulation to rut-security, or confront the dryness with courage and faith.

"Creativity begins at the end of what we know, in the struggle with the void facing us when we haven't done it before, don't know the answer and inspiration eludes us. It is daring to brave the blackness, believing that something will be brought forth, and then caring for that creation, working with it, letting it develop its own being...

"Some of us are naturally more creative than others. To some extent, however, it is a matter of choice patterns (characterised by fear or freedom) that we can change. As we grow in God's love we are increasingly freed to risk and step out - whether that is in our dancing, writing, relationships or whether or not we allow ourselves to become bored with the mundane . . . That's a void in itself - not knowing how to discover meaning in life's trivia and plain slog. But do we dare open ourselves to the wealth of possibility we have not yet seen, and to the energy of the Creator?

"2. The DEVELOPMENT OF THE WHOLE PERSON THROUGH THE ARTS

"Commenting on a recent report released to Queensland on 'Education and the Arts', Dean George , from St. John's Cathedral, Brisbane, wrote for the press,

"'The point that many seem unable yet to see is that the concept of creativity is fundamental to the whole of life. If we wish to have effective businessmen, or housewives, or spouses, or parents, and indeed children, we need to be encouraging the kind of experience which the arts provide which do something for the development of the whole person....

"'The problem is that we have forgotten that we are people with emotions as well as intellects. It is rather pointless developing one to the exclusion of the other or out of balance with the other. Our present structures tend to do that very thing. They focus on the rational and do little to educate the emotional'.

"3. THE EXPRESSION OF THE WHOLE PERSON IN PRAYER

"In an article printed in 'On the Move' Sister Patricia Ormesher RSCJ, a member from Esk, Qld, writes:

"'If our understanding of prayer is limited to communicating with God in silence, then the thought of adding

movement to the business of communicating with God would seem not only superfluous, but positively distracting. However, if one sees prayer primarily as relationship with God in Christ, then the essential personal element of man-God communication is heightened through movement.

"'With this view of prayer, communal prayer or worship,to be effective, should be an expression of who we are in relationship to God....Christ in sharing our human condition, offers to God our Father humanity in its wholeness: the joy, the sorrow, the work, the laughter, the fear, the loneliness,the togetherness, the longing, the rejection, the waiting, the hope, the love of all mankind. Gesture in worship can be an expression of all that. It means the involvement of the whole person -not merely mind and voice, but body too. It is a vibrant statement or proclamation of a wholly human response to God in Christ, expressed in a personal way by those who take part.'"

*

From Maryknoll, May, 1980, Maryknoll, NY.

"Selections from Kwaja Abdullah Ansari, Intimate Conversations, and Ibn 'Ata' illah, The Book of Wisdom, Paulist Press, 1978

"A Yemen tapestry

"O God,
I have bought what you offered me:
Of this world and the next
I have chosen your love.

"O Lord,
Provide me with repentance.
Provide me with obedience worthy of you.
Before I finish my labor in this world,
provide me with freedom from this world
and the next.

"O God,
We were behind a veil,
and you were screened by the unseen.
When you appeared you brought us forth from
our faults.

"O God,
I come to your gate as a slave--
my lips full of repentance,
my tongue asking forgiveness.
If you will, ennoble me by your generosity.
If you will, demean me,
for I am ashamed and you are the Lord.

"O God,
People run from affliction to joy.
I am afflicted with joy
Everyone fears for himself in joy.
I am at one with You.

"O God,
To converse with your friends is
like cool water on the soul.
To converse with other than them is
torment to the soul.

"O God,
No tongue is capable of expressing
thanks to you.
There is no shore to the ocean of your
grace.
The mystery of your reality is not
revealed to anyone.
Lead us on that road than which none is
better.

"Many a life is long in years but
meager in fruits,
and many a life is short in years, but
rich in fruits."

*

From Spring 1980 RMSDG Newsletter - Rocky Mountain Sacred Dance Guild c/o Margaret Simmons, 1005 Emerson Street, Denver, Colorado 80218

"President's Corner by Dory Duncan

"Dance, Sacred Dance, Religious Dance, Liturgical Dance, Sacred Movement, which label do you use? Do you dance sporadically? How much energy, thought, and time are you devoting to this art? And what are the quality of the dances that you are doing? What are you trying to achieve with your dances?

"I recently read an article about a dance company which started out with this statement: 'Dance peers into the impenetrable reaches of the soul, taking it to heights it has never before experienced'. I have seen dances that do this, and the memory, feeling and message of the dance have stayed with me. But, how many of us actually put in the time and the thought to attempt to bring one of our dances to that point? How many of us settle for the first movement that comes along? Or perhaps the second movement, which may not be any better than the first movement? Are we taking ourselves seriously enough, as well as the impact it is possible for us to have on those that see us dance? In many congregations we have often felt like second class citizens, yet, no matter what we may feel, that does not mean that we have to act that way, too. We do not have to lower ourselves to the situation, but rather rise to the occasion. We live in a fast paced world. All of us have many things happening in our lives that take us in many diverse directions. One of the directions that you evidently have chosen is sacred dance.

"But, with that choice, have you also decided to be as good as you possibly can be, or are you just getting by thinking no one will notice, or that the congregation will like anything you do? I think we as dancers need to remember that dance is an art form, and that we as artists need to strive to be continuously improving, challenging ourselves, and thus our congregations, just like other artists. Sacred Dance has come a long way in the past several years...but will the future continue to see the growth, the innovation that has been present in the past? We as dancers hold the key. It will be through our efforts, our time, our energy and a goal of never being satisfied...of always striving for another level, taking the risk to challenge ourselves and our congregations while attempting to reach into the depths of a person's soul and awaken a new response.

"I have been talking about the future, and that is what is important. But, I would also like to comment briefly on the past two years that I have been President of the Rocky Mountain Sacred Dance Guild. We have had some rough spots, yet I feel that we are past those and we have a positive future ahead. Needless to say, I have learned a lot in the past two years. Perhaps the biggest lesson I learned, was to trust God and to trust myself. Yet, I could not have done this without the support of so many of you in the Guild. I would like to especially thank the members of the Board of the RMSDG that I have served with in the past two years for their energy, their time and their patience. The achievements we have attained as a Guild have been because of the group effort. There are always trials in working as a group, but rewards as well.

"I would like to thank you for this chance to further Sacred Dance. I am looking forward to the future...a future where we challenge ourselves and each other as we keep Sacred Dance alive, well and meaningful."

** ** ** Recommended Reading ** **

1. Forming a Group by Janet Brunsden, 60¢ plus postage. Some very helpful suggestions and five simple dances. (Order from Mary Jones, P.O. Box 373, Milson's Point, N.S.W. 2061, Australia)
2. Dancing Down the Years by Nell Challingsworth, $$9.50 plus postage. (Order as No. 1 above)
3. The Church and the Arts by Dean Ian George, 60¢ plus postage. (Order as No. 1 above)
4. The History of Sacred and Biblically Inspired Dance in Australia by Mary Jones, $1.00 postage paid. (Order as No. 1 above.)

++

WORKSHOPS - COMING EVENTS

++

1. Celebrate The Cathedral Builds Again - Stoneyard Opening and Renaissance Festival, June 21st - The Cathedral Church of St. John the Divine, 1047 Amsterdam Avenue and 112th Street, New York, New York 10025, (212) 678-6888

2. Cathedral Church of St. John the Divine presents Max Roach and the J.C. White Singers, A Newport Jazz Festival Event, Sunday, June 24, 1980. - See No. 1 for address, etc.

3. The Emmanuel Dance Company On Tour June 13 - July 20, 1980. A program of Sacred Dance, drama, and music "And This Is Love" will be offered by the Emmanuel Dance Company under the direction of Suanne Ferguson as they tour from Birmingham, Alabama to Boston, Massachusetts and from Boston to Denver, Colorado. If you wish to have the group at your church, please contact: Suanne Ferguson, Director of Dance Ministry, Vestavia Hills United Methodist Church, P.O. Box 20150, Birmingham, AL 35216, or call (205) 822-9631 or 823-7091.

4. Spend three weeks understanding Humphrey and Jooss/Leeder styles-techniques from performance and reconstruction of classics such as "The Green Table" and "Water Study" - The American University 1980 Academy for the Performing Arts June 21-July 11- Write The American University Academy for the Performing Arts, The American University, Washington, D.C., 20016 or phone (202) 686-2448, 2449.

5. Institute for Movement Exploration, Inc., - Master's Degree in Movement & Summer Courses 1980 at Wesleyan University. For further information write: Institute for Movement Exploration, Inc., 15 Lewis Street, Hartford, Conn. 06103.

6. Harvard Summer School - the dance center - June 30-August 8, 1980. For further information: Harvard Summer School, 20 Garden Street, Cambridge, Massachusetts 02138.

7. Experience '80 - The Arts in Worship, Liturgy & Music - July 6-11, 1980, Wittenberg University, Springfield, Ohio. JUdith Rock will be heading the dance.

8. 1980 Castle Hill Early Dance and Music Weeks, Castle Hill, Ipwich, Mass. 01938 (Tel. 617/356-4070) July 6-13. Write P.O. Box 283, Ipswich, MA 01938

9. Purchase Dance '80 - Professional Ballet Program - Professional Modern Program - July 7-August 15. Write Purchase Dance '80, Center for the Arts, S.U.N.Y. Purchase, Purchase, New York 10577.

10. The Summer Dance Institute, July 14 - August 8 - Washington University, St. Louis, Missouri 63130, Box 1145.

11. Summer Workshops: July 12-13, Springfield, Illinois and August 1,2,3 at Green Bay, Wisc. For Further Info: The dance workshop, Postal Communications Gayle Siewert, 9701 W. Langlade, Milwaukee, Wis. 53225.

12. Two Dance Workshops with Betty Jones and Fritz Ludin: July 14 to August 1 and August 4 to August 22. Write: Dances we Dance, Inc. 930 McCully Street

Honolulu, Hawaii 96826, Tel. 808/949-3389.

13. 6th Annual Christian Artists' Music Seminar in the Rockies, July 27-Aug 2, 1980, Estes Park, Colorado. For further information: Christian Artists Corporation, P.O. Box 1984 Thousand Oaks, CA 91360 - Phone 805/497-9444.

14. A Gazebo Farm Experience - Gestalt Workshops - June 6-8, July 25-27, August 8-10, September 19-21, October 17-19. Write 1546 Spruce Dr., Kalamazoo, MI, 49008, Telephone 1-616-344-4771.

15. UCLA Department of Dance Presents a special summer workshop in JOSÉ LIMON technique and repertory, August 4 - September 12, 1980. Write: University of California, Los Angeles, 1254 Murphy Hall, 405 Hilgard Avenue 90024 Phone (213) 825-8355, 825-6410.

16. PSR Summer Workshop - Area VII: RA-SS 380 - The Spirit Moves, I and IV: DeSola - August 4-8 MTWTF all day, Chapel. This one week intensive course will cost $124 for auditing or $144 for credit. For further information write: Dr. Wayne Rood, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709

17. Two Summer Sacred Dance Courses at Pacific School of Religion - Anne Smith will reach a 4 credit course entitled "Movement As a Mode of Exploring and Expressing Faith" July 7 through August 1, 1980 at Pacific School of Religion in Berkeley, Ca. Wrie: Dr. Wayne Rood, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

18. Other Arts courses in the summer session at Pacific School of Religion include: "Kinetic Narrative in Art, Drama, and Liturgy" to be taught June 23-27 by Professor John Dixon; "Story Telling, Myth Making, and Parable-Shaping" to be taught June 16-27 by Bob Wilhelm and Wayne Rood; and "Psalms: The Language of Provocation and Evocation" to be taught July 7-August 1 by Kent Richards. Write: Dr. Wayne Rood, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

19. United Methodist Communications has announced two 1980 Conventions/Workshops on Clown, Mime, Puppet and Sacred Dance Ministries. The first event will be held in New Orleans, on July 27-August 2, 1980 using the facilities of Loyola University. The second event will be at Ithaca College, Ithaca, New York August 10-16, 1980. Sponsored by a number of Protestant and Roman Catholic groups the Clown, Mime, Puppet and Dance events will feature beginning and advanced work inSacred Dance techniques, as well as public performances and mini-workshops on such topics as "The Bible and Dance," "Dance and the Handicapped," and "Starting a Local Church Sacred Dance Group." Conference leaders at one or both events will be: Carla DeSola, Doug Adams, Tria Thompson, Rosalie Branigan, Suzy Shelton Wood, John Sipes, and Nancy Benjamin Sipes. For information: Sue Parnell, Dir. New Orleansevent, 1159 Fribourg St., Mobile, AL 36608 and Father Dave Mura, Dir Ithaca event, 1150 Buffalo Road, Rochester, NY 14624. For registration: Clown, Mime, Puppet & Dance Ministry Workshop, 1525 McGavock, Nashville, TN 37203.

20. A GREATDAY FOR SACRED DANCE
Come to BERKELEY NOVEMBER 1 for A GREAT DAY FOR SACRED DANCE!
The first dance floor in a United States seminary will be dedicated November 1, 1980 (a Saturday) with a whirl of dance events. During the day Margaret

Taylor, Doug Adams, Margaret More, Jacquie Walker and others will lead workshops on "DANCING THROUGH CHRISTMAS & EASTER," sharing many new ways to use dance in worship and education. Then that evening at 8 p.m., Judith Rock and Christopher Beck will perform a dance concert with the "Body and Soul Dance Company" to dedicate the liturgical dance floor at Pacific School of Religion. For further information and to register for the November 1 workshops and concert, write to Doug Adams, Pacific School of Religion, 1798 Scenic, Berkeley, California 94709.

++

LATE LATE LATE LATE LATE ..... N E W S

Berkeley, California: Doug Adams has just been elected chairperson of the doctoral faculty in "Theology and the Arts" at the Graduate Theological Union in Berkeley where students may major in "Religion and Dance" for the Ph.D. He also heads the "Margaret Taylor Endowment for Dance in Worship and Education" at Pacific School of Religion in Berkeley where students may major in "religion and dance" for the M.Div. or M.A. degrees. "The Margaret Taylor Endowment for Dance" at P.S.R. makes possible the dance courses offered each quarter to train future ministers to appreciate how dance aids worship and education. Judith Rock's teaching at P.S.R. as "Lecturer in Theology and Dance" is made possible by this Endowment as is the teaching by Barbara Lyon and Vija Vetra in 1981.

A new matching challenge grant begun this year hopes to stimulate the growth of the endowment to $50,000 by the end of 1983. Such a growth would allow the offering of more courses in sacred dance at P.S.R. where there is more student interest than can be met by present course offerings. The new matching challenge grant will provide $1 to the endowment for every $2 given by others; so if you give $100 to the endowment, it will receive an additional $50 from the challenge grant. In this way, the challenge grant will match up to $24,000 in other gifts during the next four years. Make checks payable to "Taylor Dance Endowment - P.S.R." and send them to Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

*

Vira Klawe, Huntington Dancers of Faith, New York: Vira Klawe, Dir., will lead "Movement for Worship" three mornings in Greene, NY May 13,14,15 at a State Conference of Congregational Women, plus offering a final worship service using dance and or movement of some kind. We used the Biblical quotation "By the waters of Bablon we sat down and wept when we remembered Zion" as a remembrance for homeless people. Our newest composition is an "Allelujah" in rock style. We did my version of the Garden scene from John Milton's "Paradise Lost" May 18 at the Congregational Church of Huntington, Washington Drive in Centerport, Long Island.

*

From J.B. Scott, Wellsville, New York: To the Universe belongs the dancer... Dance is the oldest and most transient of Art forms...a symbol for the law that everything passes.

Janet Scott and DAvid Roberts have been living at the Findhorn community in Northern Scotland, where they have shared with members and guests the experience of traditional European folk dancing as given by their teacher, Bernard Wosien of Munich.

We approach these dances as a key to understanding the wisdom and symbolism of antiquity, not just with themind but with the whole being.

Joining together as a group, in openness, unity and harmony, we enjoy a few hours of folk dancing, engaging our entire selves through awareness

of movement, rhythm and pattern. We may then begin to realize our oneness with the cyclic rhythms of the universe and with the continuing stream of mankind's tradition which flows through us.

Dancing, man experiences the inner, spiritual dimension of himself, for...the physical body conceals the spiritual essence of man. (B. Wosien)

FFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFFF

"A Dancer's Class" 1978 Dance Film Association Award Winner. The Joan Kerr Dance Company proudly announces the availability of their film "A Dancer's Class." It is now possible to rent or purchase this 25 minute black and white sound film. It is based on the advanced technical studies of Lester Horton. Rental cost is $25 plus $4 postage and handling. Purchasing cost is $200. For more information about the film, contact the booking manager, 1231 Race Street, Philadelphia, PA. 19107 or phone 215 568-4145.

++

A few Psalms from the Jerusalem Bible

PSALM 4 Evening Prayer

God, guardian of my rights, you answer when
I call,
when I am in trouble, you come to my
relief;
now be good to me and hear my prayer.

You men, why shut your hearts so long,
loving delusions, chasing after lies?

Know this Yahweh works wonders, for those
he loves,
Yahweh hears me when I call to him.

Tremble: give up sinning,
spend your night in quiet meditation.
Offer sacrifice in a right spirit, and
trust Yahweh.

"Who will give us sight of happiness?"
many say.
Show us the light of your face,
turned toward us!

Yahweh, you have given more joy to
my heart
than others ever knew, for all their
corn and wine.

In peace I lie down, and fall asleep
at once,
since you alone, Yahweh, make me rest
secure.

*

PSALM 6 Prayer in Ordeal

Yahweh, do not punish me in your rage,
or reprove me in the heat of anger.
Pity me, Yahweh, I have no strength left,
heal me, my bones are in torment,
my soul is in utter torment.
Yahweh, how long will you be?

Come back, Yahweh, rescue my soul,
save me, if you love me;
for in death there is no remembrance
of you:
who can sing your praises in Sheol?

I am worn out with groaning,
every night I drench my pillow
and soak my bed with tears;
my eye is wasted with grief,
I have grown old with enemies all
around me.

Away from me, all you evil men!
For Yahweh has heard the sound of my
weeping;
Yahweh has herd my petition,
Yahweh will accept my prayer.
Let all my enemies, discredited, in
utter torment,
fall back in sudden confusion.

*

From PSALM 8 The munificence of the creator

Yahweh, our Lord,
how great your name, throughout the
earth!

*

NEWS OF SACRED DANCE ACTIVITY
(Alphabetically by States and content underlined.)

CALIFORNIA -

From Paula Arvedson: On the Friday after Easter at All Saints' Episcopal Church, Los Angeles, there was a celebration of the Eucharist which was the culmination of over a year of preparation. In March of 1979 I heard the music, The Lord's Supper by John Michael Talbot for the first time. My first and continued response was, "This music was made to be danced to." As I have rehearsed, choreographed and planned for this service, the experience has continued --my soulworships, adores and soars to the Lord through this music. The Eucharist included music, dance, slides, a movie, incense and sign language. The slides are by my husband, Peter, the film is The Eucharist by Teleketics, and the closing music Equinox by Jean Michael Jane.

*

John West took his Valyermo Dancers to Jerusalem to participate in the Bible in Dance Seminar last summer. To quote from Dance Magazine: "Those who stayed to the end of the long program (by Israeli and visiting soloists and groups) saw the best group work, Judith, choreographed by John West for the Valyermo Dancers, a California group." John teaches liturgical dance at Loyola-Marymount University and again led the winter prayer/dance weekend at St. Andrew's Priory.

*

Cindy Lowry presented an evening of liturgical dance at the Whittier Presbyterian Church during Lent. After a "mini message" about liturgical dance, she used the following music as accompaniment: Psalm 5 and Humble Thyself, both by Maranatha Music, two Israeli dances, Jacob's Ladder and Hasidic Dance of Celebration, and involving the congregation, Lord of the Dance. Readings used were It Is Dark by Quoist, John 3:16 and the Lord's Prayer. The congregation also moved to Meditation (Pachelbel: Canon), Create in Me a New Heart and Spirit of the Living God. She concluded the evening with Now and Forever, music by David Yantis.

*

From Fran Johnson: During our Christmas Eve Carol Service at St. Augustine by-the-Sea, Santa Monica, Bob Brandt (our seminarian Assistant) and I danced a duet to Jim Strathdee's "Joseph's Song". With simple modern-ballet movements, the dance portrayed the awe and wonder of Joseph at being the earthly father of Jesus. At the conclusion of the Carol Service and before the Mass, two women danced to a reading of John 1:1-5. The theme of light versus darkness was developed by the use of lighting and costuming; the dancer portraying 'light' carried a candle which could not be extinguished by the 'darkness'. The piece concluded with the 'light' symbolically coming into the congregation and leading a choral candlelit procession to "Silent Night." The mood created was reverent, beautiful, and full of the Spirit which Christ's birth brings.

*

The Dancer's Circle, Orinda Community Church, Orinda: The Dancer's Circle presented a concert of sacred dance last November which highlighted several unique choreographies, including a dance-drama and a country side suite. The concert closed with their own special interpretation of "Misa Criolla", an Argentine Folk Mass. The Dancer's Circle was formed several years ago in order to bring worship experiences to people of many faiths.

*

Sr. Rachel Fitzgerald, C.S.J., South San Francisco: Sr. Fitzgerald gave a workshop at the Carondelet Center, Los

Angeles during Advent. The three-day workshop experience of liberating and cultivating the movement sense; the prayer forms of the mantra, the mudra, and the mandala.

*

Katherine Gaffe-Lehman, Sacramento, Director of Nexsis, Univ. of California at Davis: Nexsis performed in concert at UC, Davis. The selections included the Doris Humphrey choreography of "Shakers". The dance company also guested at the Sacred Dance Festival held in Orinda Last January.

*

Auburn Sacred Dance Choir, Director Anne Owens, Auburn: The Auburn Sacred Dance Choir has been sharing a ministry of movement with several churches in the Sacramento and San Francisco Areas. We recreated a Mexican Advent Mass Dance and an Hassidic Lamentation Dance, staying as true to the original choreographies as we could, given spacial and musical limitations. One member of the group got her feet wet by choreographing "Amazing Grace". A lengthy work involving both drama and dance, "Three Women", presented the spirit behind three Old TLstament woemn; Judith, Esther and Ruth. Each woman had a total commitment to God and a total trust in Him. The dance shares how this commitment manifested itself in each woman's life. The choir has been concentrating on celebrating the liturgy of the church in movement so that we can become a regular part of the service instead of an occasional "presentation". This change in emphasis has improved communication between those members of the congregation who are not yet totally inamored of dance in worship and the choir.

Anne Owens participated in the Sacred Dance Guild Festival last January along with Roger Wedell, Katherine Gaffe-Lehman, Barbara Lyon, and Doug Adams. The workshops were well received. It has been discovered that a variety of offerings, with two tracks - one for advanced dancers and one for beginners/non-movers works well. More people attend and go away with a feeling of accomplishment.

*

From Christopher Beck, San Francisco: Centerspace, our San Francisco studio, begins a new program of classes in September: Monday through Saturday, 10 a.m. - Noon, intermediate level technique; and Monday through Thursday 6-8 p.m. mixed level classes in various forms of creative improvisation. We also plan special workshops and a series of studio performances of new dance and music. For further information and to be on our mailing list send a card or note to Centerspace, 2840 Mariposa Street, San Francisco, CA 94110 or phone (415) 771-8316.

(Ed. Note: The following is either a note on last summer's work or is material on the coming summer. Please write Christopher Beck!)

This summer at Centerspace we sponsored a workshop and performances by New York Choreographer Phoebe Neville, aswell as a Saturday workshop using sound and music improvisation with creative movement explorations. This was led by sound poet Toby Lurie and Christopher Beck. Also August 18-25 Christopher Beck led his annual "Dancing Our Lives" intensive experience of dance/community at Centerspace.

Also this summer Christopher Beck led two successful creative movement workshops on the East Coast: "Moving from the Inside Out" at Hudson Guild Farm, Andover, NJ in June: and "Ways of Opening" at Pendle Hill, the Quaker retreat center in Wallingford, Pa., co-led with fellow Sacred Dance Guild member Nancy Brock in July.

Christopher Beck and Company: Dance/Theater performs for two weekends in October, Friday and Saturday evenings at 8:30, October 19-20 and 26-27. All performances are at the Margaret Jenkins Dance Studio, 1590 15th Street (at Mission) in San Francisco. Tickets are available at the door at $4. Phone (415) 771-8316 for reservations or information. The program includes "Passages" which the San Francisco Chronicle called "enormously impressive--a major work" Also on the program is "Unspoken,"

choreographed by Christopher BEck on a National Endowment for the Arts fellowship.

COLORADO -

The Rocky Mountain Sacred Dance Guild had a Spring Celebration at Christ Church United Methodist, 690 Colorado Blvd., on Sunday April 27, at 7:00 p.m. Twenty-five sacred dance choirs from Denver, Boulder, Colorado Springs as well as singing groups from St. Elizabeth's Catholic Church, Cure d'Ars Catholic Church, Air Force Academy and Christ Church United Methodist participated in the Spring Celebration. The Celebrant Dr. Charles Schuster is from Montclair United Methodist Church.

NEW HAMPSHIRE -

Federated Church, Marlborough United Church of Christ, Keene, Priscilla Richardson, director: On Palm Sunday evening the two dance groups in Keene were joined by a group from Marlborough and Noelle Richardson as solo dancer at the United Church of Christ in Keene for a service of dance. Also presented were vocal selections and scripture readings to enlarge on the theme of Christ's life and a celebration to the glory of God. Interpretations were for solos and groups of four, five or nine. Accompaniment included spoken word, flute, organ, singing and one recording. The service consisted of a Dancer's Prayer, The Twenty-Third Psalm, I Wonder as I wander., St. Francis Prayer, They'll Know We are Christians, God of Beauty, Lord of the Dance, Palm Processional, Were You There?, Easter Joy, Alleluia Hearts to Heaven, and the Lord's Prayer. Following Easter the groups will be rehearsing Make a Joyful Noise and a dance version of the Prodigal Son.

NEW MEXICO -

The Sacred Dance Choir of St. Andrew Presbyterian Church in Albuquerque is growing both in quality and numbers. Over the years we have participated in the worship service with various pieces of choreography.

In the 1980 Epiphany Service, our dance choir along with the singing choir participated in the Cantata "Befana." efana, an old Italian legend, tells the story of an old woman who will not follow the wise men in search for the Christ Child. As she stops to ask about the mysterious babe, she leaves a little present with each child. Legend says that she is still seeking theChrist Child and leaving presents as she stops to inquire. Simple props, effective lighting, new costumes and a dedication of 50 people made this a very rewarding experience.

Palm Sunday we used even a larger and more involved group of people. St. Andrew Church became the setting of an old Jerusalem temple market place. Live chickens, sheep, and rabbits quickly gave a unique flavor to the market place. The market place was filled with potters, dye makers, rug weavers, basket weavers, and leather makers. The center of the market place was taken up with traditional Israel folk dances. People in the market place were welcome and encouraged to join in the dances.

NEW YORK -

Vira Klawe, Huntington Dancers of Faith, New York: We sometimes feel there are no places left to do our "standard introductory tape" which we use whenever a church womens fellowship asks for a half-hour presentation at a monthly meeting, where the idea of dance as worship has never been used before. We get bored with that tape but they want the simplest basics, they wants lots of explanation and they want to make sure it is shockproof for their oldest members. We do get repeat invitations -bu- four years later - so the women don't know what we did anyway.

We are finding that groups of singing Catholic priests are writing and recording some of the loveliest modern religious themes and Bible incidents. So we really have it made now that Catholic groups are just beginning to invite us. To present an idea in mid rock music to a group of guild ladies who

aren't even sure dancing in church is decent is easy when you say priests are singing on your tapes. So we have a new Allelujah in rock, and a Moving Benedicti-on in rock and we love them. We plan to try to teach them to those who invite us informally, but people without training will rarely try. Sometimes at the end of our presentation we do get them to try a Doxology with us or a Table Grace, and they lose the shyness.

And now I see, and am using, still an-other direction for dance and movement as spiritual expression. I am conclud-ing my B.A. this spring with a final in a special Gerontology Program being offered here which gives a Certificate, one of the first in the country to do so....I am investigating the use of the Certificate to physically exercise nurs-ing home residents without resorting to a degree in physical therapy....But it is in the material used with them that the spiritual or human considerations can flourish: interpreting poetry with the hands, practicing attitudes of prayer, joining hands with wheelchairs in a circle and doing whatever swinging movements can be performed. Old people in institutions need the warmth of human touch. It's a whole new field.

I am arranging a presentation of the Garden Scene from Milton's "Paradise Lost" with speech choir, song choir, and dance choir plus principal characters includ-ing God - Congregational Church of Hunting-ton in Centerport....A local college for the first time is having a Saturday ses-sion on Dance as Spiritual Expression in May, Adelphi College....I use "Dance as Spiritual Expression" as "sacred" scares people away, so does "religious". So often people think it is some one's religion.

*

From Carol Ferrone, New York, New York: In the past year I have been using dance in a ministry of helaing and as a part of various liturgical celebrations. Last August I assisted Matthew and Dennis Linn S.J. in a week long healing retreat at Mount Augustine in Staten Island. I have also given healing through dance workshops at St. Paul the Apostle Church in Manhattan, Our Lady of Mercy in Pendell, Pa. and the New Jerusalem House of Prayer in Sparkhill, N.Y. In my workshops the Lord has been giving new life to people in body and spirit as they discover through dance the emotional hurts which bind them and surrender these hurts to the transforming movements of the holy spirit.

For the feast of All Souls I choreographed two dances at the Church of St. Thomas More for a Charismatic liturgy celebrat-ing our eternal life with Christ. I have recently danced at this church for a penitential service to the song "Like a Shepherd" which prepared the people to receive the Lord's forgiveness. The service ended with a congregational dance with incense in which the people symbolically lifted up their purified souls to the Lord. I am currently work-ing on choreography for parts of the Misa Criolla to be danced at the Pentecost Sunday liturgy at St. Cecilia's church in East Harlem.

I am presently employed by United Cere-bral Palsy as a dance therapist for pro-foundly mentally retarded and physi-cally handicapped adults. Dance is a special form of communication which touches their spirits when other things fail.

It's nice to be a part of the Sacred Dance Guild. It's a source of spiritual and artistic support.

PENNSYLVANIA -

Valerie-Van Henry, Wayne: I am so ex-cited to be a part of the way Jesus is using dance to bring people to himself and edify believers.

I've been teaching Sacred Dance at The United Church of Christ at Valley Forge to Adults and Children. By God's grace wonderful things have been happening! One woman who came to the adult classes was at a crisis time in her life; the dance

classes ministered to her and I told her how Jesus helps me. She later went to church with me and dedicated her life to the Lord. The children have been learning about the "Fruits of the Spirit" in Galatians 5:22. They are really enjoying learning how to express themselves through dance as they learn what the Holy Spirit does in our lives.

I have also had the opportunity to "Praise the Lord with Dance." The Church of the Covenant in Arlington, Va. had a Thanksgiving program in November where I did a dance of "Thanksgiving" and a group from my church Evangel Assembly in Norristown went to Phoenixville Manor where we ministered the love of Jesus and I did two dances.

I will be dancing at my church in a couple of weeks on the them of "Freedom inthe Spirit" vs. "Bondage to Law" which is the theme our Bible Study has been following in the book of Galatians. I have been warmly received by the majority of people where I have danced or been teaching. I'm glad dance is becoming more and more a part of Christian experience!

*

From Dana R. Schlegel, Lancaster:
Since the end of September ('79) the Barbara Barden Dancers of Lancaster have been preparing a jamor dance work based on the Biblical story of Job. Using the recorded score of Ralph Vaughan Williams' "Job-A Masque for Dancing," Ms. Barden choreographed the 30 minute peice for twelve dancers--each with varied dance experience. Heading the cast of 4 men and 8 women, Ms. Barden dances the role of God (yes, a female God!). I dance the role of Job, and Kay Troxell, is a townsfolk and later Zophar (one of the "comforters"). The costumes were designed and executed by Priscilla Barden: God appears in royal purple and with out-stretched arms carries a Silver arc high over head; the angels of the Lord are in lilac; Satan, in burgandy, completes the heavenly realm. Job wears a dark green unitard with an additional collar or yoke about the neck. Attached to the yoke (by velcro) are cloth strips which are yanked off as Job is afflicted with boils. Over all this Job wears a robe striped in earth-tone colors which complement the garb of the other "earthlings."

The piece premiered on January 13 in the studio of Franklin and Marshall College, Lanc.,and on Jan. 27 it was featured in the StateForum in Harrisburg for the World Religions Festival. Because the dance was choreographed for a large open space, the stage in the Forum--along with the theater lighting and sound equipment --enhanced our work and generated a thrilling experience for the dancers and audience alike. The beautiful new building of the Church of the Apostles U.C.C., Lanc. provided a much different setting for our presentation there on Feb. 24. The dance space in the center of the nave is thickly carpeted, and entrances and exits had to be made via 25 ft. long aisles. Following this performance, the afternoon audience was invited to remain in the pews for discussion of the work with Ms. Barden and the cast. This too was a rewarding experience. Sunday, Apr. 27 found us participating in the Spring Arts Weekend at Lebanon Valley College, Annville, Pa. Among future sites is the Jewish Community Center, Lanc. While the intent of this dance work was not to be sacred dance, the cast (esp. the principals) spent many long hours reading and discussing the book of Job, and we have all grown through this unique faith experience as we have tried to wrestle with and present a piece that touches on th ageless question of human suffering.

Very much apart from "Job" was a delightful Christmas Eve experience in which I used eleven 4th and 5th graders in procession as they preeented the carved figures of the creche. Five of the eleven children (mostly boys!) and I then offered a Christmas lullaby in movement. Our circle dance was choreographed to the lovely music of Tim Manion: "Gentle

Night", and was sung by a solo voice with organ accompaniment. The children were dressed in scarlet robes, and the dance was a first for them and the congregation that night. The adults truly appreciated the fine participation of the children in the service. All this, by the way, took place in First Reformed Church (U.C.C.) Lanc. where I am presently on the staff as a Resource Associate.

*

From Christ United Methodist Church of Bethel Park, Leonard Olszwski, director: Although our liturgical dance choir has been only in existence a little over a year, the acceptance of our Jr/Sr high choir has been overwhelming. The ministers have asked for a children's choir and many adults have expressed a real interest in an adult choir.

We have been going non-stop since our beginning. This summer some of the dancers worked with us in leading a 5-week program designed for our Suncay School, grades K-6. This program dealt with the subject of "discovery and celebration," exposing the children to different ways of expressing praise to God, and experiencing the celebration of worship. We utilized different forms of the arts: mime and drama, movement and dance.

The program ended with two of the instructors dancing the "Lord's Prayer" for the congregation. (This particular dance has been requested on several of our road trips.)

In September our dance choir was asked to lead the procession in our church's 30th anniversary celebration. They danced to an adapted version of "Entrata Festival." This was a breathtaking experience for the choir because our church held only one service that Sunday. As a consequence, they danced before approximately 2,500 members, in addition, to the ministers and other dignitaries present - including the Bishop.

In October the choir was invited to give a presentation of "dance and worship," at the Greenwood U.M.C. in Connellsville. This was their first exposure to liturgical dance and they expressed how deeply moved they were by it. The choir did a dance dramatization to "Comfort Ye My People" based on the 14th chapter of Hosea; the Lord's Prayer and an Israeli folk dance.

At our Christmas service the choir danced to "How Very Still It Is Tonight" and "Love Came Down at Christmas." Later on that day they visited the Methodist Home where once again the choir exposed people to dance in worship.

For Easter the choir participated in the Palm Sunday celebration at the Calvary M.C. The Pgh. District Council of Ministries requested a processional dance to "Hosanna Laud Hosanna," and another dance.

We danced all three services Easter morning at our church to "Rise, Shine!" Several weeks later we participated in a district choral festival at which we did a folk dance and a medieval dance.

*

From Marcia B. Murray, Director Liturgical Dance Choir, Pittsburgh: The past two years have been exciting yet different for the Liturgical Dance Choirs in the Pleasant Hills Community. The high school and Youth Chapel Dance choirs have been going into many churches for many reasons. Last year we were involved in establishing resource for Early Christian Worship Services. This was a new and exciting experience as we saw the entire congregations of various church's involvement. The response has been varied but now that a year has passed for some churches, they are asking for more. It has been unusual.

The many lectures and demonstrations and workshops that Marcia Murray, director, has been involved in this past season range from very young children's groups to the senior citizens of a surrounding community. Marcia and her two daughters did a worship service for 75 people whose

average age was 75 years. The group learned a song with actions from the children and then helped us dance a different song by using similar gestures with their arms, as most of the people were not very mobile. The Lord did move in a fantastic way that day.

The Dance Groups of this community have been involved in the following in which dance, drama, song and puppetry were a part of the production: "Cool in the Furnace" by B. Red; "A Night for Dancing", "Moses and the Freedom Fanatics" by Hal Hopson, and "This is the Week That was" by Karen Latta. This latter production was done by our High School Groups for Palm Sunday Eve Special Service. It is really something special. If someone wants to really feel and relive the last week in Christ's life, here is a fantastic experience. The possibility ranges from singing only to full blown production, either as a religious drama musical or a worship service.

The children of the church have experienced a range of workshop experiences including puppets, bells, rhythmic instruments, dance, production, singing, marionettes, and clowning. We have volunteers who are providing this work for our children. Now we embark upon developing a worship service as this art forms come alive.

VENEZUELA -

Caracas, Venezuela, Suzanne Williams: Last November, my husband accepted the pastorate of the United Christian Church of Caracas, Venezuela. We were excited about the possibilities of this international church, but were sad to say goodbye, to leave our friends, and to leave our involvement in both Sacred Dance and Christian Clowning.. or so we thought....

Shirley Stager, a special friend from the Center Congregational Church Sacred Dance Group (of which I had been a part) in Manchester, Connecticut, came to visit us. What a week we had!

March 23rd was our "Day of Celebration and Praise." During the morning worship service we introduced the congregation to sacred dance. Despite two min-workshops that I had done earlier, they couldn't visualize DANCE IN CHURCH, particularly THEIR church--"It's O.K. for Women's Fellowship...but, church????" Most had never even heard of sacred or liturgical dance until the past few months when we began suggesting the idea to them.

But Shirley was great. First she worked with six of us from the congregation who had been preparing for the service before she arrived. She molded, inspired, pushed and created--and by Sunday we were ready for our service of sacred dance. We began the service with the processional "Rejoice Ye Pure In Heart," followed by "O Lord Most Merciful" for the Invocation Prayer. "O Lamb of God" from the Rejoice Mass was the prayer response followed by Malotte's "Lord's Prayer." During the time of the children's message, Shirley actively involved the young people as she talked about "love" and then led them in simple movements.

At the sermon time, Shirely gave a brief introduction to dance in worship before reciting "Gestures" and dancing to the classical guitar accompaniment of her son, Curt. The meditation led into the spiritual "Were You There When They Crucified My Lord?" followed by all the dancers joining her for "Community of Faith." "Shalom" was the benediction.

As I write this it just seems like one long list of musical selections. In reality it was an electrifying experience which deeply moved our sophisticated, highly educated congregation. During her meditation introduction, Shirley walked out into the people as she talked about worship in the early church--she reached out--she touched, she made God alive--and the sanctuary was filled with His Presence! As she danced it was as if it was no longer Shirley--she became each one of us dancing andpraising our Lord. It was as if the dance and dramatic movement

brought together the whole being--body, mind and will--in the expression of adoration, confession, thanksgiving and petition.

After our morning service, our "Day of Celebration and Praise" continued with a Midway Lunch followed by our Christian Clown Service in the Fellowship Hall. Shirley had been our third clown in Connecticut along with my husband and myself when we developed theliturgy after our first exposure to clowning at the Institute in 1978.

Young and old, cynical and enthusiastic, black and white, American and Venezuelan, all joined together to experience the joyful expression of God's love through dance and Christian clowning. Our formal, traditional church was brave. They were willing to become vulnerable and experience worship in a new way!

Praise the Lord!

WISCONSIN -

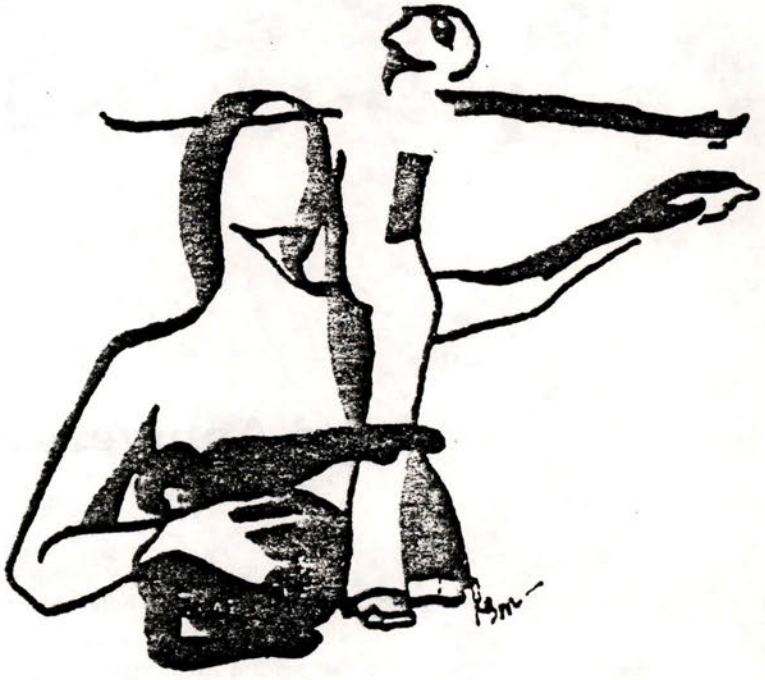
Ruth Browne, Waukesha: During Advent, after liturgy we danced Christmas Carols after the liturgy of the Community of the Living Spirit. Children of all ages were most responsive.

Eight adults danced an interpretive waltz in pairs,at one stanza, waltzing down the four aisles to the people, to the music "Go Tell Everyone"--at a worship on hope. It is a lively spirited dance that waswarmly received.

We celebrated the Year of the Child with a Children's Liturgy in which the young read, sang and danced "The Butterfly Song." The lyrics delight and stimulate the imagination of the choir as they speak of the unique movements of different animals - just as each child is unique.

At a popouri Sunday, one of the women of the community led a misourlou, a Greek dance, eight people joining in to the beautiful music "I Have a Dream Abba", winding down one aisle, up another and around the altar. This inspired us to have a traditional dance of our church.

I did a Lenten Dance Workshop using the material in "The Spirit Moves" on Lent, and the March 1977 Modern Liturgy devoted to dance especially Lent.



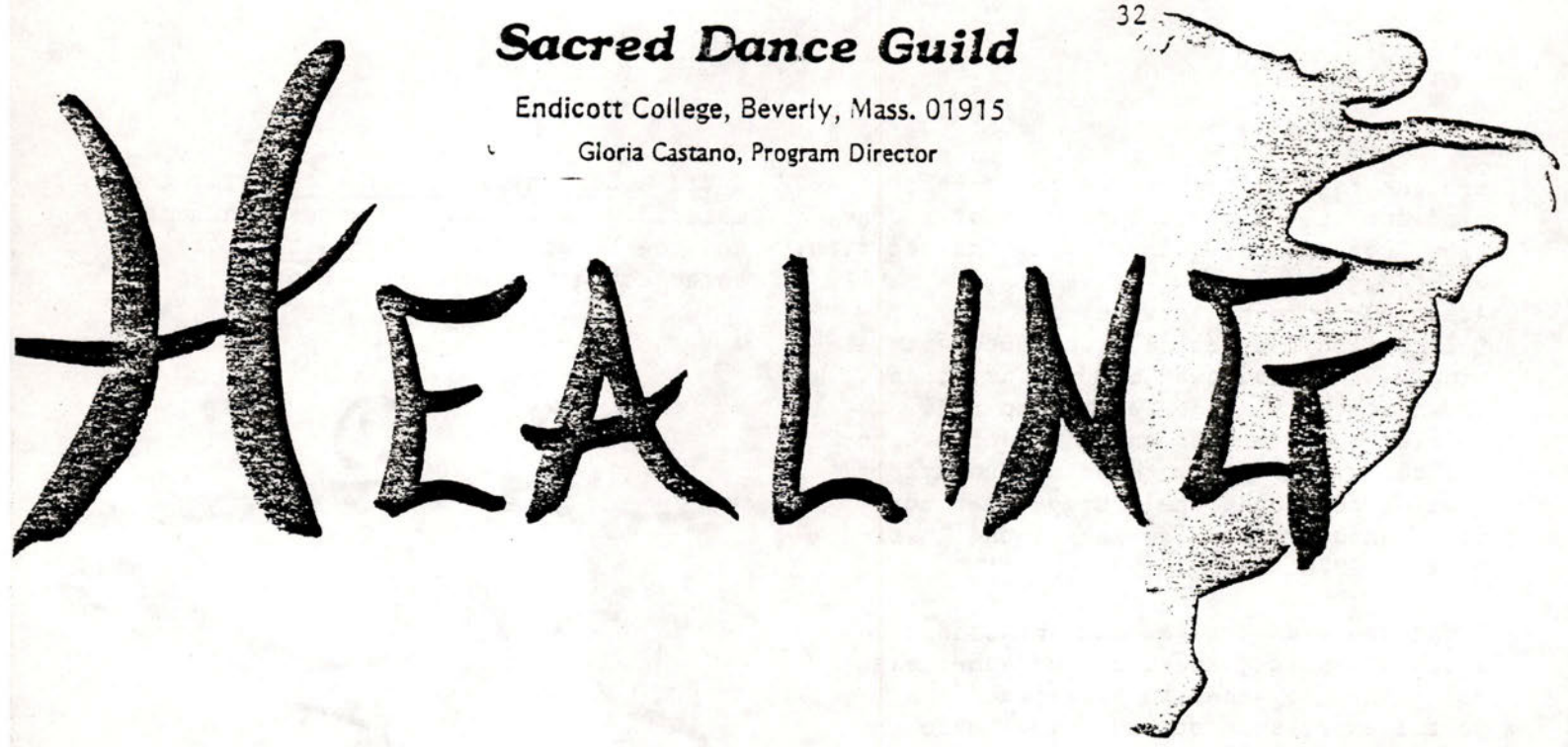
"Praise His name in the dance."

Psalm 150

Ten folded cards, blank interiors, $3.00, design by Rhonda R. Rosenblatt; Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsberg, Pennsylvania, 18301.

Sacred Dance Guild

Endicott College, Beverly, Mass. 01915
Gloria Castano, Program Director



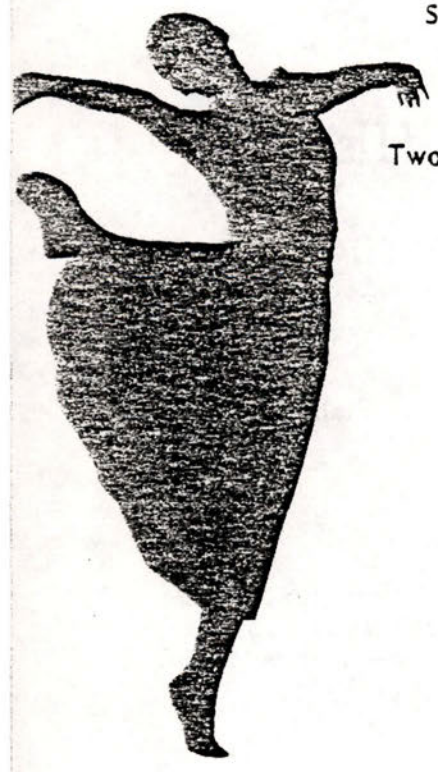
22nd Anniversary Festival

June 25-29, 1980

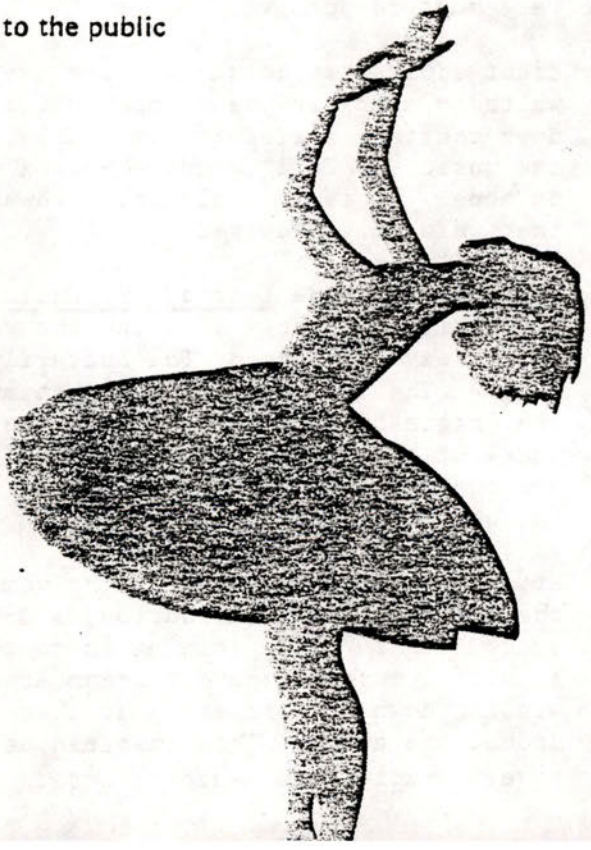
"May we extend this mind over the whole universe

So that we and all beings may attain maturity and be peaceful together."

From the Bodhisattva's Vow



Two events during the Festival will be open to the public



Saturday, June 28th at 8 p.m.
"And This Is Love"
by
The Emmanuel Dancers
Endicott College Auditorium
($2.00 donation at the door)

Sunday, June 29th at 10 a.m.
Healing Worship Service
First Parish Unitarian Church
225 Cabot Street
Beverly

Mail completed registration form with full payment to Joan Sparrow, Festival Registrar, Box 67, South Orleans, MA 02662.

1980 Festival Registration Form

(may be duplicated)

Name_____

Address_____

City_____ State_____ Zip _____

Phone: Area Code_____

Please name preferred roommate(s) if possible:

Please check: SDG Member _____ Non-Member _____

SGD Group Member _____ Specify group_____

Junior member (through high school age)_____

Cost schedule is below. Make check payable to Sacred Dance Guild Festival. Your cancelled check will be your receipt unless you send a self-addressed stamped envelope.

Amount enclosed $_____

Non-members of the Guild are welcome to attend the Festival. Only members prior to May 1,1980 will receive the price benefit, however. If you wish to join the Guild, please complete the following form and include separate check payable to the Sacred Dance Guild.

Sacred Dance Guild Membership Application Form

Name _____

Address_____

City_____ State_____ Zip_____

Note: If driving and willing to take passengers, how many? _____

Membership rates	*please check*
Regular for 1 year	$ 8.00
for 2 years	14.00
Full time student per year	5.00
Group for 1 year	18.00
Sponsor for 1 year	25.00
or more (specify)	
Life	200.00

Cost

Charge includes all meals (beginning with lunch Wednesday, June 25 and ending with lunch Sunday, June 29, housing and work sessions. All participatns must pay full charge.

	If postmarked before May 15	*May 15 - June 10*
Members prior to May 1	$165	$180
Non-members	180	195
Juniors (through high school age)	140	155

In case of cancellation, Festival fee will be refunded less $25.00.

Security Detex card for dormitory access and keys for rooms will be issued to all registrants to use during the Festival; if lost there will be a $10 charge for the card and $1 for key.

To Register Complete the registration form with full payment to Sacred Dance Guild Festival and mail to Joan Sparrow, Box 67, South Orleans, MA. 02662

Extra Information For additional information contact Joan Sparrow, Registrar, Tel. 617-255-0243 or 617-369-2008 or Gloria Castano, Program Director, Tel. 617-329-4448

Where The Festival will provide meals and rooms at Endicott College, Beverly, MA. Class sessions will be there.

Accessibility *By car* – Mass Turnpike to Route 128 (North) to Exit 17 (Grapevine Rd.). The sign at the exit reads "Beverly Farms," take a right on to Grapevine Rd. (which becomes Hart St.) and follow to the end. Take a *right* on Rte 127 and continue on to Endicott. Pass the main entrance to the college. Further along, registration is at Tupper Hall on the left.

By train – Take Boston and Maine Railroad from North Station in Boston to Beverly (approx. 35 min.) and taxi to Tupper Hall for registration.

By plane – to Logan Airport in Boston, by subway or taxi to North Station, Boston, and then by train.

What to Bring *Required* – Membership card, a *blanket* (sheets & pillow case provided), *firm, deep cushion for Zen class*, leotard, tights and skirts for dance, casual dress, clothes for church service.

Optional – extra towel (only one provided), wash cloth (none provided), flashlight, tennis gear, beach clothes, camera, tape recorder, musical instruments, notebook, alarm clock and wonderful costumes for worship.

Resource Table – photographs, programs, dance books, records and costumes. Please label all items. Not responsible for loss.

Important: Sharing If you wish to share a solo or group work please write information to Program Director giving title, description and equipment needed. Mail to: Gloria Castano, 90 High Street, Dedham, MA 02026.

Festival Committee Sacred Dance Guild Officers: Gloria Castano, National Program Director
Sybille Volz, Helps & Guidelines Director
Joan Sparrow, Registrar
Jary Yoos, Financial Advisor

SACRED DANCE GUILD FESTIVAL 1980

Endicott College, Beverly, Mass. 01915

Artists In Leadership

Zen

Each morning of our time together we will meet for a period of Zazen (Zen meditation), a practice of mind and body. Instruction will be given each time and immediately put into practice. Should there be a request for further help, Maurine will be available at other times of the day.

Maurine Myo on Freedgood – sensei, Zen priest and musician who was born in Canada and educated at the University of Manitoba; Royal Schools of Music, London; Ecole Normale de Musique, Paris; Conservatoire in Fontainbleau. Zen training under three great contemporary Zen masters in New York, Hakuun Yasutani Roshi, Nakagawa So en Roshi, Shimano Eido Roshi. As sensei (which means teacher) Myo on conducts daily meditation sessions for members of the Cambridge Buddhist Association and as musician teaches daily the art of playing the piano as a refreshment to one's life.

Ballet As It Relates to Sacred Dance

"From Discipline to Freedom." Ballet, one of the most disciplined of art forms, by its very nature leads to freedom. The study of line, focus, and motivation can energize, clarify and lend purpose to movement as we explore its relationship to Sacred Dance.

Suanne Ferguson, director of the Emmanuel Dance Company, is a regional publicity director for the Sacred Dance Guild. She has taught dance for the past twenty-five years and has taught sacred dance in churches, camps, and workshops for the past ten years. In addition to directing The Emmanuel Dance Company, Suanne is Director of Leisure Time Ministries at Vestavia Hills United Methodist Church.

Rev. Dana R. Schlegel

Graduate of Albright College and Lancaster Theological Seminary, an ordained minister of the United Church of Christ, is presently a consultant on the staff of the Parish Resource Center, Inc., where he works with 150 congregations from 14 denominations. Also serves as a Resource Associate on the staff of First Reformed Church Lancaster, Pa.; is the recording secretary of the S.D.G., conducts workshops on Sacred Dance and is a member of the Barbara Barden Dance Co., Lancaster.

"Tapping Our Own Resources" *With Dana serving as facilitator, many faceted areas of interest and/or concern will be open for discussion: e.g., church politics, appropriate services, selecting and using music, liturgical design, costuming, congregational participation, greater involvement of men, planning time, rehearsals, etc. Bring your ideas and plan to share them!*

Carolyn Deitering

B.A. Religion, Music – Duke University, a liturgical dancer from Tucson, Arizona who performs and leads local and national workshops in the art of body movement as a language of prayer and celebration for individuals and communities. A student of Barbara Mettler for the past 13 years, she is the author of the "Movement Prayer" series in *Modern Liturgy*, directs a liturgical dance group in Tucson called *Romans XII*, and has spent four years as a full-time parish liturgist.

An Evening of Liturgical Dance With Carolyn Deitering *A lecture/performance which will include solo dances, dances with audience, Participation and slides of a workshop and two liturgies at the Oakland Cathedral, California.*

Healing

"The Lord's Compassionate Dance of Love." "Com-pass-ion" – (com- with & pati, to suffer). "The deep feeling of sharing the suffering of another in the inclination to give aid or support or to show mercy"

The focus of this worksnop is Christ's identification with our suffering, and how our healing is effected by our identification with Him in His victory. Sessions will explore areas of healing including the physical, emotional and spiritual, using the Laban method of Effort/Shape and Bartenieff Fundamentals, Scripture study and prayer, all in an atmosphere of openness to God's healing Grace.

Eileen Lynch is a member of the SDG; the Laban Institute of Movement Analysis, Association of Christian Therapists, St. Francis of Assissi Prayer Community. Performances with the Pennsylvania Ballet Co., Tri-State Ballet, American Ballet Theatre and Harkness Ballet Co. Eileen has combined her artistic and theatrical background with the spiritual gifts of the healing ministry with Fr. Francis Sizer and Fr. Joe Scerbo, giving workshops in healing utilizing dance movement and has received training and experience in the healing ministry with Fr. Francis MacNutt, O.P. the Linn Bros. S.J. and The Institute for Christian Healing.

Joseph M. Scerbo, S.A., M.A., M.T.S. Joe is an ordained priest from the Franciscan Friars and Siters of the Atonement, an American group of religious men and women who feel called to the ministry of reconciliation and ecumenism. Joe has trained in various psychotherapeutic approaches, viz., Psychosynthesis with Roberto Assagioli, M.D., Transactional Analysis and Gestalt Therapy with Mary and Bob Goulding, M.D., Meditational Therapy with Claudio Naranjo, M.D. and is a licensed psychologist interested in integrating psychotherapeutic skills with prayer and focus on the Power of the Holy Spirit, exploring and searching the area of creative movement and expressive therapies with inner healing.

Starfire

M.A. Biology Oberlin College, Ohio; B.A. Biology/Psychology Park College, Missouri; free lance consultant in integral education and holistic health modalities; consultant holistic education at Oberlin College; teaches classes for University of Nevada continuing education, Country Clark Community College (in-service for professionals), and many health and social service agencies.

Holistic Awareness *The body, a sculptor of our attitudes, incorporates every decision that we have ever made. The session will be an exploration of our self-concept and its relationships to our body image. With appreciation and respect, let us re-awaken our precious physical vehicle to vitalize the positive, life-affirming, uplifting image we visualize and verbalize.*

The Emmanuel Dance Company *"And This is Love" A program of Sacred Dance, drama, and music. Under the direction of Suanne Ferguson the company will be on tour from Birmingham, Alabama to Boston for the Festival at Endicott then on to the Festival in Denver, Colorado. The Emmanuel Dancers are a group of young people committed to a dance ministry. To share the love of God and a strong belief in the living God, through Christ is the effort of each dancer in the group. Dancers are: Suanne Ferguson with Valerie Bendall, Cindy Ferguson, Barbara Folts, Dana Jackson, Scott MacKall, David Richard and Dave Ward.*

DENVER SACRED DANCE FESTIVAL JULY 16 - 20, 1980
EXPANDING OUR SACRED DANCE HORIZONS - FROM BONDAGE TO FREEDOM

OLD TESTAMENT DANCE

CONSTANCE FISHER, an international authority on Old Testament Dancing will lead this session. JUDITH ROCK, dancer, choreographer, minister and theologian in Residence for the Festival, will be Ms. Fisher's Associate. Sessions will be based on Ms. Fisher's book, **Dancing the Old Testament:** Christian Celebrations of Israelite Heritage for Worship and Education. (The Sharing Company.) Participants will explore roots of Israelite worship and how they were translated into dance. Opportunity will be given to create and perform historic dances of the Old Testament. Dances include: DANCING THE RHYTHM OF LIFE AND DEATH (e.g. David's Lamentation); DANCING THE RHYTHM OF ECSTATIC RESPONSE (e.g. Dance of Miriam); DANCING THE RHYTHM OF NATURE (e.g. Sabbath Prayer). Ms. Fisher will share how she has helped churches and communities celebrate Old Testament Festivals.

BLACK SACRED DANCE

SYLVIA BRYANT and LETITIA WILLIAMS, specialists in Black Sacred Dance will lead a journey into the exploration of what this ethnic and deeply personal dance experience can mean for you as an interpreter of religious dance. It will include the theory and practice of primitive, traditional, and contemporary Black dance as it relates to the growth and development of movement in the Black Church — past, present, and future. To comprehend this broad and all inclusive concept, the "journey" into Black Sacred Dance will specifically include: basic African dance technique, Afro-American and Afro-Haitian heritage dances, plantation dance, the study and interpretation of the movements of the Black spiritual, Black gospel movement, the use of call and response, and the breakdown of folk movement and its characteristics in the Black Church. Thus, the composite feeling for Black Sacred Dance.

Festival Participants will select in advance between the two areas of study, Old Testament *OR* Black Sacred Dance (please indicate on registration form) and will spend nine hours of intensive study in that area. All participants will have an Overview Session in the other subject.

Wednesday, July 16	Thursday, July 17	Friday, July 18	Saturday, July 19	Sunday, July 20
BREAKFAST DAILY 7:30 TO 8:15 A.M.				
11:00 A.M. to 2:30 P.M. Registration	**8:45 - 11:15 A.M.** Old Testament or Black Sacred Dance Overview Session	**8:45 - 10:45 A.M.** Old Testament or Black Sacred Dance **11:00 - Noon** Sacred Dance Guild Annual Membership Meeting	**8:45 - 11:30 A.M.** Old Testament or Black Sacred Dance	**9:30 - 10:30 A.M.** Worship Service **10:30 - Noon** Succoth
LUNCH SERVED DAILY FROM 12 NOON TO 12:45 P.M.				
(Registration through 2:30 P.M.) **2:30 to 4:30 P.M.** Opening Session	**1:30 - 3:30 P.M.** Old Testament or Black Sacred Dance **3:45 - 5:00 P.M.** Free Time and Preparation for Heritage Square Opera House Melodrama and Dinner	**1:30 - 3:30 P.M.** Old Testament or Black Sacred Dance **3:45 - 4:45 P.M.** Mini-Workshops (choice of two)	**1:30 - 3:30 P.M.** Mini-Workshops (choice of four) **3:45 - 4:45 P.M.** Preparation for Succoth	
5:00 - 6:15 P.M. DINNER		**DINNER SERVED DAILY FROM 5:00 TO 6:15 P.M.**		
7:30 P.M. Worship Service and Fellowship	**5:00 - 10:30 P.M.** Heritage Square, Golden, Colorado	**8:00 P.M.** Black Dance Concert	**7:30 - 9:30 P.M.** Sharing Session	

WORSHIP SERVICES Judith Rock, Theologian in Residence, will lead the opening and closing worship services Wednesday and Sunday (open to the public). The services will explore the spectrum of peoples' struggle and celebration as expressed by the Festival theme, "From Bondage to Freedom." The service will conclude with a **JEWISH SUCCOTH FESTIVAL**, a joyful holiday of Thanksgiving and all will participate in the celebration.

HERITAGE SQUARE OPERA HOUSE DINNER AND MELODRAMA Nestled in the foothills of the Rockies, "*. . . for boisterous, carefree fun, a good dinner, The Heritage Square Opera House is unmatched. . .*" The Denver Post.

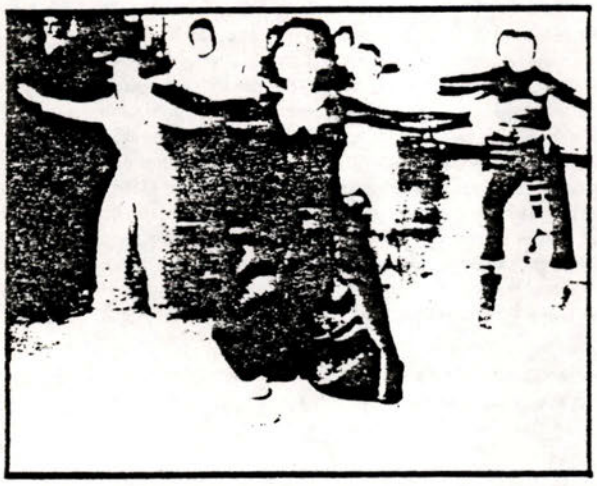
MARTHA FAURE CARSON DANCE LIBRARY During the Festival, participants will be able to use this outstanding resource library, the largest dance library in the West. A resource table will also be available.

SHARING SESSION Individuals or groups are invited to share *one* dance during the Saturday evening sharing time. (Indicate on registration form)

CRITIQUE SESSIONS Time will be available for groups or individuals to be assisted by a professional with works in-progress or have completed works critiqued. (Indicate on registration form)

MINI-WORKSHOPS An opportunity to sample and explore diverse forms and techniques of dance other than Old Testament and Black Dance. Several nationally known sacred dance leaders will conduct the Mini-Workshops.

BLACK DANCE CONCERT Professional Black Dance Concert expressing the heritage of the Black Peoples.

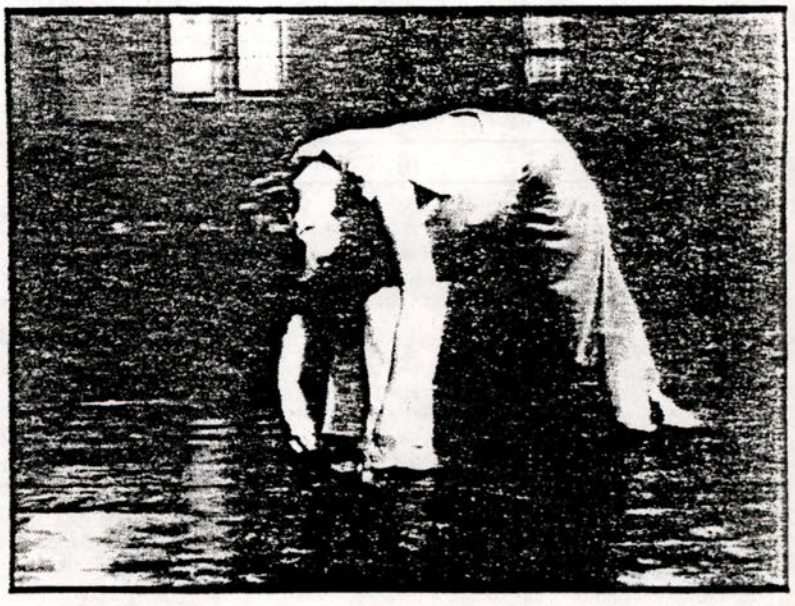


LETITIA S. WILLIAMS B.S. Tuskegee Institute, Alabama and M.S. in Physical Education and Dance from Smith College. Studied also at State University of New York at Buffalo and with Pearl Primus, Carmen de Lavallade, Geoffrey Holder, Rod Rodgers, Lucille Nathanson, Virginia Tanner, Paul Draper and Billie Kirpich. Taught at Florida A.&M. University, Tuskegee Institute, Buffalo State College, Colorado Women's College and Metropolitan State College in Denver. Currently is instructor in Afro-American Dance at the University of Colorado, Boulder. Letitia has choreographed three major sacred dance works and in the past several years she has studied and researched the influence of Black Culture on Sacred Dance.

CONSTANCE FISHER B.A. Eastern Washington University in Music and Theatre. Studied with Margaret Fisk Taylor Chaney and Barbara Mettler of the Tucson Creative Dance Center. Founder-Director of Rocky Mountain Sacred Dance Guild and Jubilate Dancers. She is a member of the Board of Directors of the Sacred Dance Guild and a past Vice-President SDG. A church soloist and religious dramatist, Constance has been instrumental in the eduction process for many worshippers concerning their Judeo-Christian heritage, and the joy of corporate worship. Currently, she is a lecturer in Sacred Dance at Iliff School of Theology and Founder-Director of Celebrants Dance Choir, both in Denver.

SYLVIA BRYANT B.S. Tuskegee Institute in Physical Education, M.A. George Peabody College of Vanderbilt University in Health and Physical Education. Trained with Alvin Ailey American Dance Center, Connecticut College School of Dance and University of Buffalo. Also studied with Martha Graham, Jose Limon, Charles Weidman, Pauline Koner, Rod Rodgers, Charles Moore and Margaret Fisk Taylor Chaney. Instructor of Dance and Director of Orchesis at Fisk University, Sylvia is best known for her dance interpretation of James Weldon Johnson's Folk Sermons.

She has had 13 years of experience in the use of dance in the church and has special skills in training dance choirs and creative movement with children.



JUDITH ROCK B.A. Duke University in Religion, M. Div. San Francisco Theological Seminary, M.A. Mills College in Dance. Judith tours the United States as a concert dancer and a religious dance workshop leader and is a founding member of Body and Soul Dance Company. She has recently returned from Israel, where she lectured at the International Seminar on the Bible in Dance. Publications include: *Biblical Criteria in Modern Dance: Modern Dance As A Prophetic Form* (co-authored with Dr. Douglas Adams); and *Theology in the Shape of Dance*. Currently is a member of the Board of Directors of the Sacred Dance Guild and a Visiting Lecturer in dance and religion at Pacific School of Religion, Berkeley.

DANCING THE OLD TESTAMENT: CHRISTIAN CELEBRATIONS OF ISRAELITE HERITAGE FOR WORSHIP AND EDUCATION by Constance Fisher ($5.95) includes 19 detailed choreographies, based on folk forms from Old Testament times, that are appropriate for either performance or group situations.
BIBLICAL CRITERIA IN MODERN DANCE: MODERN DANCE AS A PROPHETIC FORM by Judith Rock and Doug Adams ($2.50) An expanded version of the presentation made at the 1979 International Seminar on "The Bible in Dance."
THEOLOGY IN THE SHAPE OF DANCE: USING DANCE IN WORSHIP AND THEOLOGY by Judith Rock ($2.00) A look at how to stretch dance in worship beyond insipid theology and choreographic dullness to express a vital faith.
Available through: The Sharing Company, P.O. Box 2224, Austin, Texas 78767, send the total amount plus 50¢ per book for postage.

SDG MEMBERSHIP DUES

At our meeting on April 19th I submitted to the Board a Financial Projection for new dues rates. This report was based on our current financial condition, the cost of inflation and the services and new projects the Board feels will benefit the membership and smooth running of the Guild.

To raise the dues $2.00 for 1980 will only help to cover the rising costs that we are meeting today. As paper and postage costs go up (two of our big items) the Journal becomes more expensive to publish and the other budget items increase. We can not take on all the new projects we would like at one time, but the Board feels that some of the items are both timely and necessary if we are to remain a viable organization. With the growth in membership of the last few years, the Guild must take on new dimensions. The membership should also be aware that there are many people at the national and local levels who are giving hundreds of hours of unpaid time each year so that the services and Festivals of the Guild can bring information and inspiration to its membership. With all these things in mind the Board is recommending the following dues options for 1980 to be voted on at the annual meeting in July.

	Currant	Option #1	Option #2	Option #3
Regular (1 year)	$ 8.00	$12.00	$16.00	$20.00
Regular (2 years)	14.00	22.00	30.00	38.00
Student (1 year)	5.00	8.00	10.00	10.00
Group (1 year)	18.00	28.00	45.00	55.00
Sponsor (1 year)	25.00 or more	40.00 or more	50.00 or more	60.00 or mor
Life	200.00 or more	300.00 or more	400.00 or more	500.00 or mor

Choosing Option #1 would enable us to continue our current activities plus a 10% increase for inflation, in addition to a new SDG Brochure which would tie in with our publicity work, loans to Chapters and/or regions for "seed money" for workshops, and the cost of transportation of the President to the Festivals.

Choosing Option #2 would include all items mentioned in option #1 plus transferring our membership list to a computer program to facilitate mailings, and further publicity activity throughout the country.

Choosing Option #3 would include all items mentioned in option #1 and 2 plus money to finance the video taping of the Festivals so the tapes can be copied for use by Chapters and/or regions for instructional and educational purposes.

As the growth of the Guild continues to develope, the Board is well aware of the necessity for long range planning in order to meet its goals. We feel a growing need for a place (home office) of our own from which to operate and where we can develope a library of books and tapes on sacred dance. This would include an archivist or secretary to assemble and keep track of incoming information as well as getting the information out to the Chapters and regions. We are trying to move ahead in our planning and activities for all the members and hope you will give prayer and thought to the dues issue.

Jary Yoos
Financial Advisor

VOTE ON PAGE 45!!!!!!!!!!!!!!!!

PROPOSED BY-LAWS

SACRED DANCE GUILD

Article I -- Name

The name of this organization shall be the Sacred Dance Guild.

Article II -- Purpose

The purpose of this Guild shall be to stimulate interest in the dance as a religious art form and to function as a clearing house for sacred dance activities and as a resource for sacred dance education and leadership.

Article III -- Membership

Section 1.
Membership shall be open to all who are interested in the dance as a religious art form.

Section 2.
The categories of membership are: regular, student, sponsor, group, and life.

Section 3.
Privileges shall include voting: one vote per individual membership or one vote per group membership; reduced rates at workshops and Festivals; receipt of the Sacred Dance Guild Journal.

Article IV -- Dues and Finances

Section 1.
Membership dues are paid annually or every two years, with the exception of a life member. The dues cannot be changed without membership voting by ballot and finalized at the Annual Meeting.

Section 2.
The financing of national Festivals shall be an Executive Board responsibility. Local workshops shall be self-sustaining; excess funds from workshops or a portion thereof may be contributed to the Sacred Dance Guild Endowment.

Section 3.
The fiscal year shall be determined by the Executive Board.

Article V -- Officers

The officers shall be: President, Vice President, Recording Secretary, Corresponding Secretary, Treasurer.

Article VI -- Executive Board

The Executive Board shall consist of the Officers named in Article V; Staff Directors: Membership Director, National Director of Regions and Chapters, National Program Director, National Publicity Director, Journal Editor, Helps and Guidelines Director, Archivist; nine Directors-at-Large; Regional Publicity Directors; Chapter Representatives; Chairpersons of Standing Committees.

Article VII -- Duties of Executive Board

Section 1.
a. The President shall preside over all meetings of the Guild and Executive Board. In the event of a vacancy on the Board the President shall appoint a replacement to serve until the next Annual Meeting.

b. The President may appoint a Financial Advisor to assist the Guild on legal and financial matters.

c. Past Presidents shall constitute the Advisory Board.

Section 2.
The Vice President shall supplement the President and shall preside in the absence of the President.

Section 3.
The Recording Secretary shall keep a record of each meeting and prepare a report for the Executive Board and the Advisory Board Members.

Section 4.
The Corresponding Secretary shall notify members of time and place of meetings; answer all correspondence; shall be responsible for keeping the membership and non-membership mailing lists up to date and furnishing copies of these to the National Director of Regions and Chapters and the Regional Publicity Directors and the Chapter Representatives when applicable, and information upon request to Guild committees and members; annually prepare names and addresses of Executive Board members.

Section 5.
The Treasurer shall receive, hold, and pay out the funds; shall keep an itemized account of all receipts, appropriations and expenditures; and shall submit a statement of finances at the meetings.

Section 6.
The Membership Director shall receive dues; send out membership cards; give the names of new and dropped members and address changes to the President, the Corresponding Secretary, the National Director of Regions and Chapters, and to the Journal Editor; give money and names to the Treasurer; prepare labels and annual membership list for the Journal Editor.

Section 7.
The National Director of Regions and Chapters shall serve as advisor to the Regional Publicity Directors and Chapter Representatives; shall aid in the creation of new regions and chapters; shall retain a record of regional sacred dance activity.

Section 8.
The National Program Director shall initiate plans for Sacred Dance Guild Festivals; shall act as advisor to Festival Directors; shall co-ordinate and review all Festival related information; with Executive Board approval shall determine the use of excess funds generated by Festivals; shall maintain a resource file of potential leaders.

Section 9.
The National Publicity Director shall help publicize Sacred Dance Guild activities to groups and media outside the Guild and seek cooperation with other groups to enhance the purposes of the Guild.

Section 10.
The Journal Editor shall publish and mail the Journal.

Section 11.
The Helps and Guidelines Director shall be responsible for the distribution of the Sacred Dance Guild Kit and sending payments for these to the Treasurer and a list of recipients to the Corresponding Secretary.

Section 12.
The Archivist shall maintain a file of all Guild meetings and reports of Guild sponsored events, samples of brochures, kits, flyers, and any other material pertinent to the Guild.

Section 13.
The Regional Publicity Directors and the Chapter Representatives shall further the Guild activities in their area by maintaining resource files and membership and non-membership mailing lists; serving on the Executive Board; informing the Journal Editor and the National Director of Regions and Chapters of local sacred dance activity.

Article VIII -- Meetings

Section 1.
There shall be one general meeting a year known as the Annual Meeting and at least three Executive Board meetings a year.

Section 2.
a. A quorum for Executive Board Meetings will be five members.

b. A quorum for Annual Meetings will be five members of the Executive Board and twenty members of the Sacred Dance Guild, a total of twenty-five.

Article IX -- Elections

Elections shall be by ballot at the Annual Meeting and by proxy vote. The term of office for all members of the Executive Board shall be one year except for the Directors-at-Large who shall serve three years in rotation with only three of the nine elected in a given year.

Article X -- Committees

Section 1.
a. The President shall appoint a nominating committee of three which shall present a slate of nominees for the Executive Board.

b. The nominating committee shall be a rotating one, one member to retire after serving three years (the third year as Chair), and one new member being appointed each year by the President.

c. The nominating committee must mail the slate to the Journal Editor in time for the issue immediately preceding the Annual Meeting so the membership may cast their ballot by mail prior to the Annual Meeting.

Section 2.
a. The President shall appoint a Scholarship Committee of three which shall allocate funds from the Sacred Dance Guild Memorial Endowment to applicants on the basis of need, worth, and best interests of the Guild.

b. The Treasurer, upon Executive Board approval, shall be responsible for investing the money of the Memorial Endowment, the interest from which shall be made available to the Scholarship Committee.

Section 3.
Officers and Directors of the Guild may form committees of members to assist them in carrying out their duties.

Section 4.
Other committees may be appointed by the President as needed.

Article XI -- Chapters

Section 1.
To further the purpose of the Sacred Dance Guild, chapters of the Guild may be formed.

Section 2.
To initiate a chapter, at least fifteen Sacred Dance Guild members within a region, including that region's Publicity Director, shall sign a petition to the President with a copy to the National Director of Regions and Chapters.

Section 3.
The petition shall designate the geographical boundaries with its mail zip codes; shall detail the expediency of forming a chapter in that region; shall outline intended activities and a proposed budget.

Section 4.
The President shall send copies of the petition to the members of the Executive Board in advance of the next Board Meeting when a vote shall be taken by proxy and by those present. Upon the affirmative vote of the majority of those Executive Board members voting, the chapter shall be extablished.

Section 5.
All chapters shall adopt the "Chapter Charter" as approved by the Executive Board.

Section 6.
Each chapter shall nominate one person to serve on the Executive Board as Chapter Representative in place of the Regional Publicity Director.

Section 7.
Proposed amendments to the "Chapter Charter" must be approved by the Executive Board and two-thirds of the existing chapters of the Guild and voted on at the next Annual Meeting of the Sacred Dance Guild according to Article XII of the By-Laws.

Section 8.
The Sacred Dance Guild shall assist the Chapters in every manner possible including financial loans and donations when necessary, but shall not be held responsible for any chapter indebtedness.

Article XII -- Amendments

The By-Laws may be amended by a two-thirds vote of the members present or represented by proxy at the Annual Meeting, provided that the proposed amendment is included in the announced agenda for the meeting. Amendments shall be drawn up by the Executive Board and presented for discussion at the Annual Meeting.

VOTE ON PAGE 45!!!!!!!!!

CHAPTER CHARTER

Article I -- Name

The name of this organization shall be the _____ Chapter of the Sacred Dance Guild.

Article II -- Purpose

The purpose of this Chapter shall be to stimulate interest in dance as a form of religious expression; to support the purpose and activities of the national Sacred Dance Guild; to communicate news within the Chapter and beyond to all Sacred Dance Guild members via the Sacred Dance Guild Journal.

Article III -- Membership

Section 1.
Only Sacred Dance Guild members in good standing may become members upon payment of dues.

Section 2.
Privileges shall include voting, reduced rates at workshops, and receipt of local publicity and Chapter news, as well as those privileges of the national Sacred Dance Guild.

Article IV -- Dues and Finances

Section 1.
Dues for all categories of membership shall be determined by vote of the Chapter membership at a duly constituted meeting.

Section 2.
The Chapter Treasurer shall send an annual financial statement to the President, Treasurer, and National Director of Regions and Chapters of the Sacred Dance Guild.

Article V -- Officers and Duties

Section 1.
The governing board of this Chapter shall be a minimum of four people, one of whom shall be Chapter Representative who shall serve also on the national Sacred Dance Guild Board.

Section 2.
Duties of Board members shall be those appropriate to their offices and may be detailed in individual Chapter By-Laws. The Chapter shall submit an annual report of activities to the Sacred Dance Guild President and National Director of Regions and Chapters prior to the Sacred Dance Guild Annual Meeting.

Article VI -- Committees

Section 1.
A nominating committee of three people shall be selected by the Chapter Board prior to the annual meeting of the Chapter.

Section 2.
Other committees shall be established as needed to carry out the purposes and activities of the Chapter.

Article VII -- Meetings

Section 1.
There shall be an Annual Meeting of the Chapter membership at which reports of officers are presented and at which officers shall be elected by a majority vote of those present or represented by proxy and at which other business of the Chapter shall be presented.

Section 2.
There shall be at least three meetings of the Chapter Board each year to conduct the business of the Chapter.

Section 3.
a. A quorum for Board Meetings will be three members.

b. A quorum for Annual Meetings will be three members of the Board and five members of the Chapter, a total of eight.

Article VIII -- Chapter By-Laws

Each Chapter may supplement this Charter with individual By-Laws provided these do not conflict with national Sacred Dance Guild By-Laws or the Chapter Charter.

Article IX -- Amendments

Proposed amendments to this Charter must be approved by the Executive Board of the Sacred Dance Guild and two-thirds of the existing Chapters of the Guild and voted on at the next Annual Meeting of the Sacred Dance Guild according to Article XII of the Sacred Dance Guild By-Laws.

VOTE ON PAGE 45!!!!!!!!!!!

PLEASE MARK THIS BALLOT AND RETURN AS SOON AS POSSIBLE TO CARLYNN REED, 31 Church St., SHELTON, CONNECTICUT 06484. (Sign the Ballot to have it legal and count.)

SDG MEMBERSHIP DUES: OPTION #1 Yes___ No___ OPTION #2 Yes___ No___ OPTION #3 Yes___ No___

PROPOSED BY-Laws and CHAPTER Charter: I accept_____ I do not accept _____

___PRESIDENT: Carlynn Reed, Shelton, Connecticut
___VICE-PRESIDENT: Doryann Duncan, Denver, Colorado
___RECORDING SECRETARY: Dana Schlegel, Lancaster, Pennsylvania
___CORRESPONDING SECRETARY: Shirley Stager, Manchester, Connecticut
___TREASURER: Dorothy Johnson, Frederick, Maryland
___MEMBERSHIP DIRECTOR: Sally Alderdice, Valatie, New York
___NATIONAL PUBLICITY DIRECTOR: Joan Huff, Oswego, New York
___NATIONAL DIRECTOR OF REGIONS: Lindsey Huddleston, Middletown, Connecticut
___NATIONAL PROGRAM DIRECTOR: Gloria Castano, Dedham, Massachusetts
___JOURNAL EDITOR: Toni' Intravaia, Carbondale, Illinois
___HELPS & GUIDELINES DIRECTOR: Sybille Volz, Lexington, Massachusetts
___Write In _____

BOARD OF DIRECTORS: (Continuing in terms through 1982: Sylvia Bryant, Nashville, Tn., Susan Cole, Vancouver, WA., Robert Yohn, New York. Continuing in terms through 1981: Carla DeSola, New York; Maxine DeBruyn, Zeeland, MI; Connie Fisher, Lakewood,Co.

1980-1983:___Judith Rock, Orinda, CA.
1980-1983:___Ruth Becker, Narbeth, PA.
1980-1983:___Marilyn Onofrio, Scotsdale, AZ.

REGIONAL DIRECTORS:

___Maine, New Hampshire, Vermont: Priscilla Richardson
___Massachusetts: Susan Potter
___Connecticut, Rhode Island: Suzanne Valade
___Western Pennsylvania: Marcia Murray
___New Jersey: Write In:_____
___New York: Susan Gunn
___District of Columbia, North Carolina, West Virginia, Maryland, Delaware, Virginia: Dorothy Johnson
___Florida, Georgia, South Carolina: Virginia Shuker
___Alabama, Mississippi: Suanne Ferguson
___Illinois: Babette Peyton
___Indiana: Mary Bell
___Ohio, Kentucky, Tennessee: Linda Seaton
___Michigan: Elizabeth Anderson
___Wisconsin: Ruth Browne
___Minnesota, North Dakota, South Dakota: Susan Bauer
___Nebraska, Iowa, Missouri, Kansas: Sidney Weber
___Texas, Louisiana, Arkansas, Oklahoma: Tinka Tarver
___Utah: Cathy Herbut Black
___Arizona, New Mexico: Sharon Kernen
___Washington: Norma Rader
___Northern California, Nevada, Hawaii: Anne Owens
___Columbia-Willamette: Ann Schneider
___Canada: Margo Evans
___International: Doug Adams
___Write In: _____

Signed: _____(your name) BALLOTS MUST BE SIGNED TO BE COUNTED

Vote on the Membership Dues - Vote on the Proposed By-Laws and Chapter Charter - Vote on the Officers, Board of Directors and Regional Directors !!!!!!!!!!!!!!!

CHECK BOXES AT LEFT TO ORDER ANY OF THESE DANCE TITLES AVAILABLE THROUGH THE SHARING COMPANY, P.O.BOX 2224, AUSTIN, TEX. 78767

	price	author	title
☐	$3.00	Adams, Doug, ed.,	HUMOR IN WORSHIP issue of Modern Liturgy (January 1980), 40 pages
☐	$3.00	Adams, Doug, ed.,	DANCE IN WORSHIP issue of Modern Liturgy (March 1977), 32 pages
☐	$1.25	Adams, Doug,	"Chagall Windows As Choreography: Stained Glass As Inspiration For Dance In Worship" 4 pages
☐	$4.95	Adams, Doug,	CONGREGATIONAL DANCING IN CHRISTIAN WORSHIP (1980 revised edition), 161 pages
☐	$5.95	Adams, Doug, ed.,	DANCING CHRISTMAS CAROLS (1978), 132 pages and photos
☐	$1.25	Adams, Doug,	"Dancing The Seasons"
☐	$1.75	Adams, Doug,	INVOLVING THE PEOPLE IN DANCING WORSHIP: HISTORIC & CONTEMPORARY PATTERNS (1975), 21 pages
☐	$1.75	Adams, Doug,	"Vitalizing Worship With Dance," 8 pages
☐	$2.50	Bellamak, Lu,	NON-JUDGMENTAL SACRED DANCE: SIMPLE WAYS TO PRAY THROUGH DANCE (1978), 23 pages
☐	$9.95	DeSola, Carla,	THE SPIRIT MOVES: DANCE & PRAYER (1977), 169 pages and photos
☐	$5.95	Fisher, Connie,	DANCING THE OLD TESTAMENT: CHRISTIAN CELEBRATIONS FOR WORSHIP & EDUCATION (1980), 128 pages
☐	$5.95	Reed, Carlynn,	AND WE HAVE DANCED: HISTORY OF SACRED DANCE GUILD, 1958-1978 (1978), 210 pages & 85 photos
☐	$2.00	Rock, Judith,	THEOLOGY IN THE SHAPE OF DANCE: DANCE IN WORSHIP & THEOLOGICAL PROCESS (1977), 27 pages
☐	$2.50	Rock & Adams,	BIBLICAL CRITERIA IN MODERN DANCE: MODERN DANCE AS PROPHETIC FORM (1979) 16 pages
☐	$2.50	Seaton, Linda,	SCRIPTURAL CHOREOGRAPHY: BIBLICAL DANCE FORMS IN CONTEMPORARY WORSHIP (1979)
☐	$2.00	Taussig, Hal,	DANCING THE NEW TESTAMENT: A GUIDE TO TEXTS FOR MOVEMENT (1977), 12 pages
☐	$2.75	Taylor, Margaret,	CONSIDERATIONS FOR STARTING & STRETCHING A SACRED DANCE CHOIR (1978), 36 pages
☐	$1.50	Taylor, Margaret,	CREATIVE MOVEMENT: STEPS TOWARD UNDERSTANDING (1969), 12 pages & filmstrip
☐	$4.95	Taylor, Margaret,	DRAMATIC DANCE WITH CHILDREN IN WORSHIP & EDUCATION (1977), 96 pages and photos
☐	$4.95	Taylor, Margaret,	LOOK UP AND LIVE: DANCE AS PRAYER AND MEDITATION (1980), 96 pages and drawings
☐	$5.95	Taylor, Margaret,	A TIME TO DANCE: SYMBOLIC MOVEMENT IN WORSHIP (1976 revised edition), 192 pages & photos
☐	$2.50	Trolin, Clifford,	MOVEMENT IN PRAYER IN A HASIDIC MODE (1979)
☐	$2.50	Verbel, Annyse,	DANCE & PRAYER:MEANINGFUL METHODS WITH HIGH SCHOOL STUDENTS & ADULTS (1980)

SEND CHECK FOR TOTAL ORDER PLUS $1 FOR POSTAGE & HANDLING ALONG WITH THIS FORM TO "THE SHARING COMPANY" P.O.BOX 2224, AUSTIN, TEXAS 78767.

Please send me the books & articles that I have checked above at the left (be sure to check off the correct boxes). I enclose a check for $_____ (the cost of the books and articles plus $1 for postage and handling).

YOUR NAME _____

YOUR ADDRESS _____

CITY _____ STATE _____ ZIP _____

DANCE IN WORSHIP

edited by Doug Adams
($3.00 plus 50¢ postage from Sharing Co. P.O.Box 2224, Austin, Texas 78767).

This 32 page issue of Modern Liturgy is filled with articles on dance in worship (particularly appropriate for Lent, Easter, Pentecost,and Thanksgiving) by the major national leaders in Sacred Dance:

Doug Adams, "Bringing The Whole Body To Liturgy" and "Celebrating Our Unity and Diversity In Dance"

Constance Fisher, "Dancing The Old Testament Harvest Festival"

Adelaide Ortegel, "Bringing The Whole Liturgy To Dance"

Kay Troxell, "Dance For Lent: The Lamb of God"

Martha Yates, "The Sacred Dance Guild"

Gloria Weyman, "Understanding: Key To Approval"

Carla DeSola, "Children Dancing The Our Father"

John Mossi, "Celebrational Gestures For Worship Leaders"

Margaret Taylor, "Dances For Holy Week"

Bill Lowney, "Continuing Liturgical Dance"

and more on music, art, and other related materials to aid dance in worship and education.

new in 1980

DANCE AND PRAYER: MEANINGFUL METHODS WITH HIGH-SCHOOL STUDENTS & ADULTS

by Annyse Verbel

($2.50 plus 50¢ postage from The Sharing Company, P.O.Box 2224, Austin,Texas 78767)

Annyse developed these methods to aid her high school students in making liturgical dance meaningful and prayerful, a true celebration. These methods allow less verbal students to develop the needed link to bridge non-communicative adolescents with the community of Christ. This coordination is done through a variety of methods of individual prayer recorded in prayer journals used at sacred dance rehearsals coupled with meditation, group sharing, and dance exercises.

Annyse is the recipient of the California Arts Council Artist-in-Residence Grant at St. Augustine's church in California and completing her M.Div. and M.A. at Pacific School of Religion.

DANCING THE NEW TESTAMENT

by Hal Taussig

($2.00 plus 50¢ postage from The Sharing Company, P.O.Box 2224, Austin,Texas 78767)

Hal Taussig's DANCING THE NEW TESTAMENT "offers more new possibilities for Sacred Dance than any other resource I have read, notes Doug Adams. Taussig shares the fruit of form criticism that help readers know original worship events (and movements) in which sixty-seven New Testament texts had life. By identifying which New Testament verses were hymns, which were communion and which baptismal rites, he suggests the shape of choreographies and the places to present such dances in worship dealing with those texts.

TABLE OF CONTENT

HYMN AND HYMN FRAGMENTS, INITIATION RITES, ENTHRONEMENT CEREMONIES, COMMUNION PASSAGES PSALM PASSAGES, DRAMATIC NARRATIVE PASSAGES RESURRECTION PROCLAMATIONS.

new in 1980

HUMOR IN WORSHIP ARTS

edited by Doug Adams
($3.00 plus 50¢ postage from Sharing Co., P.O.Box 2224, Austin, Texas 78767).

This January 1980 issue of Modern Liturgy is filled with dozens of ways to bring humor to life in worship through all the arts including dance, music, mime, and drama. Articles included are:

Margaret Taylor, "Humor In Dance & Music"

Doug Adams, "Bringing Biblical Humor To Life In Liturgy"

Michael Moynahan, "Discovering God's Gift of Humor Through Liturgical Mime"

John Kiffmeyer, "Translating Scripture to Hear Humor In Worship"

Farley Maxwell, "Biblical Point/Counterpoint"

William Burke, "Song Parodies"

Susan Edenborough, "Humor In Liturgical Banners and Visuals"

Jim Groves & Terry Teigen, "Dramatizing Humor In Jonah"

INVOLVING THE PEOPLE IN DANCING WORSHIP: HISTORIC AND CONTEMPORARY

by Doug Adams
(21 pages, $1.75 plus 50¢ postage from Sharing Co.,P.O.Box 2224, Austin,Texas)

Here is all the information one needs to reenact historic worship services with dance (early church, Orthodox, medieval Catholic, down to 19th century Shaker, black church, and frontier camp meeting). Such reenactments will help people see dance as traditional. Also given for today are dance ways for Doxology, Lord's Prayer, Offertory, Communion, processions, carols & choruses.